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LAURA SCHIRMER MAPLESON.

LAURA SCHIRMER-MAPLESON.

The picture on The Mirror's first page this week is of Laura Schirmer-Mapleson, a handsome woman, a gifted singer, and an artist whose career has been both romantic and brilliant.

On Dec. 22, 1869, as a seven-year-old child who had to be lifted upon a music stool, she made her debut as an infant phenomenon in Chickering Hall, Boston. On this occasion she played several difficult piano solos and in addition sang melodies by Schubert and Mendelssohn to the great delight of her audience and the praise of critics. The child was known as Laura Marguerite Schirmer, and her precocious talents have been succeeded by maturer abilities quite as distinguished. As a child she seemed to play the piano and organ by instinct, and she could sing difficult music at sight. She also then possessed the gift of improvisation, and from a single musical phrase or theme could develop the most elaborate pieces. After hearing Nilsson or Patti sing the child would also repeat their most intricate cadenzas note by note. And happily this gift was cherished and cultivated.

Little Miss Schirmer paid repeated visits to Europe with her mother, and profited from instruction under the leading professors of Leipzig, Berlin and Vienna. Her first appearance in New York was made on Feb 9, 1879, at a concert in conjunction with Franz Rummel, the pianist. Here she sang with such distinction that she was engaged for grand opera, in which she appeared first at the Globe Theatre, Boston, under the direction of John Stetson in 1879. Here she created a sensation, and Max Strakosch, the well-known impresario of Patti, who had gone on from New York expressly to hear the young singer, immediately engaged Miss Schirmer to appear in New York the following season. Her Boston debut had been in Auber's Les Diamants de la Couronne, for which she had been trained by Charles R. Adams. Continuing her study of grand opera under this professor, who was so delighted with her that he taught her *con amore*, her repertoire by the next season embraced Lucia, Faust, Sonnambula, Fra Diavolo and other operas.

Her engagement with Strakosch was very successful, but Miss Schirmer was ambitious to make a name in Europe. She went to Italy, where she married Arthur Byron, the well-known tenor, and appeared with him and other celebrated artists until Mr. Byron's death in 1889. After studying in Milan, she made her European debut at Pisa as Lucia, Feb. 17, 1884, with great success. All the leading Italian cities were visited, and Mrs. Byron, now called "La Belle Americaine," was everywhere enthusiastically received. The young prima donna had taken her Christian names Marguerite Laura and changed them to Margherita Lauri, and under this designation she was known throughout Italy.

Space is not at hand to detail her many successful engagements. In Italy, Russia, Germany, and even in Turkey she became a great favorite. In Russia Rubenstein himself conducted at the concerts where Laura Schirmer was the prima donna. In Turkey both good and ill fortune befell. The impresario that had engaged the company became bankrupt early in the season. Miss Schirmer had, however, already won many admirers, and a company of her friends formed themselves into a committee and placed her at the head of the direction of the the opera. She displayed marvelous ability. She not only managed the rehearsals and the general administration of the opera herself, but also displayed genius in a variety of performances that taxed her versatility but did not exhaust her powers. Her audiences comprised all those high in authority, representing many nationalities, with the single exception of Abdul Hamid II. But her fame had become so great that the Sultan, abrogating a law that no female performer should appear in his august presence, commanded her attendance at the palace.

Escorted by the Grand Vizier, the Chief Eunuch, and others high in official life, she was ushered trembling into the Sultan's presence. She began to sing at his command. Number after number was given with no recognition from the Sultan but a nod. When she had exhausted her entire concert repertoire, in all some thirty pieces, and stood wearily waiting for her release, the Grand Vizier approached the Sultan and received an order. He commanded her to sing a Turkish song. Happily her knowledge of the language was equal to the demand, and she complied. This pleased the Sultan, who now commanded her to dance. Miss Schirmer began to waltz, the Sultan marking time by clapping his hands, increasing the time quicker and quicker until his entertainer fell exhausted into the arms of an attendant. The Sultan gave her 10,000 piastres in gold, a diamond ring, and a pair of slippers, and appointed her court singer at a large salary.

This, however, brought grief and suffering instead of reward. A paragraph in the *Petit Journal* of Paris stating that Miss Schirmer and thirteen favorites of the harem had been poisoned appeared sensationally in American newspapers, and diplomatic questionings resulting, the Sultan stopped Miss Schirmer's life pension, and revoked her appointment. But Miss Schirmer left Constantinople, after a handsome benefit, bearing the good-will of all who knew her.

Now she went to Paris, where she made her debut as Ophelia in Hamlet. This was most successful. Here Miss Schirmer met and married Colonel Henry Mapleson, under whose management she has since appeared. After singing in London, Berlin, and elsewhere in Europe Madame Schirmer-Mapleson came to America. On the completion of her tour in this country, she went to Vienna, where she sang at the Imperial Opera House under direction of Hans Richter with great success. What surprised the critics was her extraordinary versatility, almost every soprano role of grand opera being well within her powers. She will next season be the star of the Mapleson and Whitney Opera Comique company.

In private life this artist is charming. She is domestic, and excels in feminine accomplishments. She fluently speaks five languages, and her musical compositions are notable. Withal, she is a student, and realizes that the greatest artist may always learn something essential of art. Madame Schirmer-Mapleson is also a generous performer for charity, and the happiness that actuates her in this is no insignificant factor in her popularity.

DE WOLF HOPPER'S MARRIAGE.

Simultaneous with the presentation of the new edition of Panjandrum at the Broadway Theatre last Wednesday night was divulged news of the marriage of De Wolf Hopper, the star of that olla podrida, and Edna Wallace, the pretty soubrette of The Girl I Left Behind Me. Treasurer King, of the De Wolf Hopper Opera company, as best man, Mr. Hopper, his mother, and Miss Wallace met at the Broadway Theatre on Wednesday at noon by appointment, and proceeded together to Newark, N. J., where at the residence of the Rev. Nelson McNichol, a Methodist Episcopal clergyman, the ceremony was performed. This is Mr. Hopper's third marriage. He was first married in Ohio, before he went on the stage. He was married about eight years ago the second time, to Ida M. Mosher, who at the time was a member of the McCaull Opera company. One child, a boy, now about six years old, was the issue of the second marriage. The second Mrs. Hopper has a cottage at New Rochelle. For three years Mr. Hopper and his second wife have not lived together because of incompatibility, and it is said that his mother and the mother of his wife had agreed that a permanent separation was advisable. In consequence, they were recently divorced, an agreement being made by both that the particulars as to the decree should be kept secret. Mrs. Hopper, *nee* Wallace, is a native of San Francisco, and has won her way rapidly on the stage. She will re-join the Frohman company in the Fall.

RICE WILL PRODUCE VENUS.

In the Autumn E. E. Rice will have two pieces running in New York at the same time—that is if 1492 does not wear out its welcome. The new production Mr. Rice proposes to make is of Venus. Its music is by Gus Kerker and its libretto is by C. A. Byrne and Louis Harrison.

Mr. Rice will stage Venus at a Broadway theatre in September. He says he will spend a great deal of money on it. The principal tenor role will be sung by John Peachey. Mr. Peachey arrived in London two weeks ago. He will sail for America in August Halyn Mostyn, who was a member of the Agnes Huntington Opera company, R. A. Roberts, of Roberts and Ebert, and Belle Thorne have been engaged for important parts.

Venus is unlike the opera of Jupiter and Orpheus and Eurydice in this respect, at any rate none of its action takes place in the clouds. It is the opera which George W. Lederer announced for production last Winter. Mr. Leterer is now out of it.

CHANGE AT BRIDGEPORT.

E. S. Gibbons has retired from management of the Bunnell Theatre, Bridgeport, Conn., and is succeeded by Walter L. Rowland, who has acted as treasurer and press agent of the house. The theatrical business is not congenial to Mr. Gibbons, although he has made a good manager. Mr. Rowland is no new hand, he having acted heretofore as advance man and in the capacity of business manager. A few seasons ago he was a member of the firm of Tomlinson, Rowland and Tomlinson, which managed this same theatre under the name of the Hawes Opera House. Mr. Rowland is popular, and will no doubt be successful. The house will be renovated and ready for next season in good shape.

PARK THEATRE IMPROVEMENT.

The whole interior of the Park Theatre has been torn out, nothing being left but the walls, and when Hyde and Behman reopen this house it is promised that it will be one of the handsomest in New York. A long ground lease having been secured by them, they propose to spend over $50,000 in improvement, and to put the theatre upon an entirely new footing. In the new interior there will be twenty-five richly upholstered boxes. A new front will be of iron and cathedral glass, and proposed illuminating devices will add greatly to the brilliancy of upper Broadway at night. The McElfatricks are remodeling the house.

A HOPEFUL INDICATION.

"After some deliberation," a daily paper says, Charles H. Hoyt has "declined the offer" for a London season at the Lyric Theatre of A Trip to Chinatown, "because he feared the humor of the piece was too American to be appreciated by an English audience." This indication of Mr. Hoyt's lurking doubt in his own power to furnish amusement to all the peoples of the earth is a distinctly hopeful sign. And the English audience, moreover, might well be devoutly thankful for Mr. Hoyt's generous consideration.

AN EXTRAORDINARY JUMP.

The De Lange-Rising company recently performed a feat that reflects credit upon the management of Manager Albert W. Brown. One Sunday in May the company played a matinee at Cincinnati. They caught the train that leaves at 4:45 for Columbus, traveled the 150 miles to that city, reaching their destination at 8:22 o'clock, and the five members that appear in the curtain-raiser having made up on the train, went on the stage at the rise of the curtain showing no signs of the hasty journey.

GOSSIP OF THE TOWN.

Fanny Dacre has signed to support Madeline Merli.

Thomas Peasley will manage the Rooney Comedy company.

McClure and Gaylord will send on tour in the Fall A Trip to Paree.

Ullie Akerstrom will play a Summer season of six weeks at Jamestown, N. Y., opening on July 10.

Charles W. Littlefield and Mrs. Littlefield, residing in Hawthorne, N. J., have sued a neighbor named George S. Lee, for slander, placing damages at $5,000.

J. V. Gottschalk takes the place of James W. Morrissey as business manager of the Madison Square Garden, and will act as Frank W. Sanger's assistant when the latter takes charge. Mr. Gottschalk has been Mr. Morrissey's assistant.

Mattie Ferguson has been engaged to support Eugene O'Rourke in The Wicklow Postman, by Manager Lee Hrrison. Miss Ferguson was W. J. Scanlan's leading lady for several seasons.

The New York Music Teachers' Association held a convention in Rochester last week.

Maida Craigen has been granted a divorce from Arthur E. Buchanan.

One of the hounds employed in the production of The Prodigal Daughter, at the American Theatre, presented the management with a litter of nine puppies on Tuesday. Later in the week all the puppies died, and the company has gone into mourning.

Derwyn Owen, the dialect comedian, is summering at Port Hammond, British Columbia.

Anna Luchs, prima donna, is resting at Roger's Ford, Pa.

Charles Crowther, who was in Mrs. John Drew's support last Winter, is spending his Summer on the Wissahickon River, Pa.

Annie Mack Berlein goes with Billy Barry next season.

Victor De Lacy and his wife, Fannie Tewksbury, have signed with The Old Soldier company, whose season will open late in August at the Bijou Theatre, Louisville.

The funeral of C. P. Palmer was held on Tuesday last in the Church of the Incarnation, the Rev. Arthur Brooks officiating. Interment was in Woodlawn Cemetery.

John Harley, manager of James T. Powers, has posted a notice at the American Theatrical Exchange that all engagements are made for his company.

On Tuesday night Martin Hayden began a supplementary season at Red Bank, N. J.

John Saunders has made all the engagements for his opera company. On Thursday he left for Detroit. In the vicinity of that city his company will play a month's engagement, opening on July 3 in The Mascot.

Josephine Cameron is at Lindsay, Ontario, preparing to make a Summer tour to Georgian Bay, then through Canada and New England.

E. Salvatore, the stage director of the Wilbur Opera company at St. Paul, Minn., reports that the company's repertoire is a great success. James Donnelly, recently engaged as comedian, is said to have made a hit.

Colonel J. F. Milliken is making engagements for the Gilbert Opera company, which will go out next season under the management of Nathan Appleton. They will sing Pinafore, The Black Hussar and The Gondoliers.

Richard J. Ferris and Grace Hayward, of the Ferris Comedy company, are spending the Summer at Mount Carmel, Ill.

Will C. Waite, who has been the business manager of the Waite Comedy company for several seasons, was married recently to Flora Echard, the prima donna. They are spending their honeymoon in this city.

Lillie Sinclair, the soubrette, has been re-engaged on an increase of salary for Lost in New York.

The employés of Colonel Sinn's Park Theatre, Brooklyn, on the occasion of the closing of the season at that house, on June 23, met, as has been their practice for several years, for formal sociability. Several members of Edward Harrigan's company took part in the meeting, and Colonel Sinn received from his employés a fine alligator bag well stuffed with toilet articles. Among those present were Mr. and Mrs. Conway, William West, John Decker, David Braham, Jr., John Flynn, James B. Radcliffe, Willis Murphy, Edward Murphy, Eddie Brown, Louis Filier, Dan Purnell, Michael Kearney, John Mayon, Natty Hagen, T. Young and Charles Coffee. James Smith made the speech of presentation.

Old Glory, under the management of W. A. Brady, will go out next season with a strong cast. Old Glory is a naval melodrama. The tour will be under the direction of Mark Thall, and will open in August in the East.

Press Eldridge, Ronclere, a "fantaisist;" Mildred, a mind reader; Josie Gregory, singer and dancer; the La Rose brothers, acrobats; Professor Abts, with his "Grecian mystery;" John A. Mack, banjoist; the Seymours, excentriques; the Basset sisters, butterfly, serpentine, and rainbow dancers; Maire and Madelon, French dancers; E. P. Lewis, musical director, and H. A. Wickham, agents, have been engaged for Reeves and Palmer's Cosmopolitan company.

W. F. Dickson will pilot a new farce next season, entitled A Crash in China. The play was written by Fred. Wilson, who for the past three years has successfully managed Miner's Eighth Avenue Theatre. A strong company is being engaged for the production.

Edwin Warner, manager of the Hanlon Brothers, was in the city last week looking after new people and new features for next season. He will summer at Forest Hills, near Boston.

Digby Bell is in the city laying his pipes for next season. His wife, Laura Joyce Bell, is singing in the Howard Auditorium Opera company, Baltimore.

"Jack" Curry, manager of the new Grand Opera House at Nashville, Tenn., is in New York. He will be here ten days. So far he has booked for his theatre Stuart Robson, The Lilliputians, Seabrooke Opera company, Pauline Hall, Richard Mansfield, Lydia Yeamans, James T. Powers, Ramsay Morris' company, Urania, Wilson Barrett and Nat Goodwin. The rumor that Mr. Curry will build a theatre in New York, is unfounded. He is, however, thoroughly renovating his own theatre. It will have new seats throughout.

While in the East recently Manager Temple booked the Rankin-Drew combination and the Ramsay Morris Comedy company for the Schiller.

Charles K. Harris, author of the song, "After the Ball," has written to Hugh Fay and John Kernell, who are to tour in a farce with that title, congratulating them. Says Mr. Harris: "The title alone will carry the show, and if you have as great success with the farce as I have with the song, your fortune is made."

It is reported that Julia Marlowe and her leading man, Robert Tabor, were married recently. They sailed for Europe on the *Chester*.

Mrs. Florence Coveney closed season at Butte, Mont., on June 20. The reason stated was that the star needed a rest.

Friends of Sam Collins, of The Isle of Champagne company, gave him many presents on the occasion of his birthday last Tuesday. He reciprocated by inviting them to a Coney Island dinner.

After a few weeks at the seashore Mr. and Mrs. H. B. Lonsdale will return to Denver.

Mr. and Mrs. Burt Haverly are summering at Port Penn, Del.

Two hundred members of the Liederkranz left for Cincinnati and Chicago on Wednesday.

Julius Cahn is busy from morning till night at Frohman's in the Empire Theatre building. Solid theatre managers in plenty are to be found there daily.

R. A. Duncan, who was for ten years the advertising agent of the Union Square Theatre, is looking for another post of the same nature. Mr. Duncan is very popular, and he has the written endorsement of all the dramatic critics and newspaper publishers in the city.

Last Wednesday afternoon The Isle of Champagne was performed at the Fifth Avenue for the benefit of the *Herald's* Free Ice Fund.

The roof garden has distanced the auditorium this Summer.

One of the signs of the new policy of the *Times* is the appearance of Mr. Dithmar's initials under the Sunday theatrical chronicle. W. J. Henderson's musical review is not signed yet.

W. A. McConnell feeds the evening papers with general theatrical items. That is probably the reason why they are more interesting than usual to professional readers this Summer.

Nat Goodwin closed his season at Great Falls, Mont., on June 21, and is now doing the National Park with several members of his company.

Smith Turner, general agent for Lincoln J. Carter's attractions, was in town last week. The Northern Fast Mail company will open on Aug. 14 at Aurora, Ill.; the Southern company on Aug. 17 at Elgin, Ill.; the Northern Tornado company on Aug. 14 at Joliet, and the Southern company on Aug. 27 at Davenport, Ia. Mr. Carter's English company will open in The Tornado at Northampton, England, on Sept. 24. Mr. Turner is devising several advertising novelties that promise to prove effective.

John Kernell says that while in a particularly happy condition and while walking along the railroad track in a certain Western town he mistook a number of green signal lights for *crême de menthe*.

The Spooner Comedy company will next season be managed by B. S. Sp ner, with Will McAllister as business manager, and the following membership: Malcolm Williams, Frank Ritchie, Albert King, Mr. Long, C. C. Palmer, Professor Roy Hair, Professor Francisco Jiminez, Edna May, Cecil Spooner, Lulu Delmo, Florence Sherwood, Genevieve Martinez, Mollie G. Spooner.

Nana Phillips has returned to Boston after a two years' course in vocalism abroad. She will spend some time in Chicago. Miss Phillips is remembered as a popular ingénue who starred some seasons ago in repertoire.

Dillon Dewey, manager of The Bostonians, offered to open the next tour of the company a week earlier than usual if Frank Hennessey, manager of the New Bastable Theatre in Syracuse, would open his house on Sept. 21. Mr. Hennessey prefers to wait and open on Oct. 2 with Richard Mansfield. Mr. Hennessey, however, considers the offer from The Bostonians a great compliment, as the company seldom plays outside of the principal cities.

The Dickson Opera company closed a season of two months at Albaugh's Theatre, Washington, on Monday. Said Pasha, The Gondoliers, Amorita, A Night in Venice, The Mikado, The Mascot, The Chimes of Normandy, The Black Hussar and the Bohemian Girl were given. W. F. Dickson and D. F. Hennessey managed the company. Business during the greater part of the engagement was satisfactory, says Mr. Dickson.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 409 Broadway, New York, F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent, St. Louis, Mo.

AT THE THEATRES.

Panjandrum, reconstructed and made more plausible, is still running at the Broadway. Mr. Hopper now makes his entrance in the first act as a sailor, and describes himself in a song as a pirate. Finding that his sweetheart, Paquita, has been attracted by the prowess of the matador, he resolves to regain her affection by himself fighting the bull, with the former results. Alfred Klein now has the part of a shipmate of Pedro, instead of that of a foppish son of Donna Maria, and there is more humor in the new version, as well as several new songs.

The season at the Standard will open on Aug. 28, when Charles Frohman will produce Sims and Raleigh's new comedy, Fanny, in the leading part of which Johnstone Bennett will appear, supported by W. J. Ferguson, Robert Cotton and Elaine Eilson. Fanny will be played here six weeks, when Mr. Frohman will produce Charley's Aunt at this house, the cast including several English actors with Frank Burbeck, Harry Woodruff, Harry Lillford, Joseph Humphreys, Ellie Wilton, Nanette Comstock, Della Stacey and Jennie Busley. Following the run of Charley's Aunt, Mr. Frohman will produce Bisson's new comedy. Marie Tempest will open in September at the Standard in a new opera.

Dr. Carver and his company in The Scout, seen early in the season at Niblo's, where great success attended the performances, opens at the Academy on Tuesday. The play is an exciting one of Western adventure, and introduces Indians, cowboys, Mexicans, and other characters typical of the wild life in that region. The adventures of the titular character are thrilling, and the fall of his horse from a bridge into a mountain torrent while he saves himself by grasping a projecting timber, never fails to awaken the gallery to loud demonstrations.

The Prodigal Daughter and the roof garden show at the American continue successfully.

At Palmer's 1492 will be taken off for four weeks after Saturday.

Tony Pastor offers his usual excellent variety bill this week.

At Koster and Bial's operetta and vaudeville draw good audiences.

Manager Hammerstein will withdraw The Talisman from the Manhattan stage on July 15 for four weeks, resuming on Aug. 14.

Charles Compton, an English mimic, will make his first appearance in this country to-night (Monday) at the Imperial, where a good vaudeville bill is offered.

Held in Slavery will open a week's engagement at the Grand Opera House to-night.

Kellar adds new features to his show of magic at Daly's.

The second edition of The Isle of Champagne at Summer prices is popular at the Fifth Avenue.

MR. POPE NO LONGER A CONSUL.

Charles R. Pope, who has been the United States consul at Toronto during the past four years, retires from that post, J. H. Coppinger, of Illinois, having been appointed in his place. Mr. Pope, who assumed the office during the Harrison administration, naturally expected to be displaced under the changed political conditions.

Mr. Pope has become very popular with Toronto people, and the regret over his withdrawal from official life there is widespread. He fulfilled his duties with dignity and credit and the place suited him as he suited the place. It is one of the curses of our republic that politics enters into the diplomatic and consular service. Good men of tried ability must give way to partizans whenever there is a change of administration.

Mr. Pope, who was a caller at the Mirror office on Friday—having stopped a couple of days in town on his way from New Haven where he had been present at the Yale commencement exercises, and had seen his eldest son graduate—does not repine over the change. He has been offered a very lucrative position as the Canadian representative of a large American manufacturing concern, and there is a probability that he will accept it and continue to reside in Toronto.

If he should not accept, however, he will return to St. Louis, and it is among the possibilities that he may again connect himself with the stage. Mr. Pope is nearly sixty, but he is too vigorous and too active to be content to settle down into a life of leisure.

DAVID HENDERSON'S SPECTACLES.

Wemyss Henderson will sail for Europe within ten days. He will be away five or six weeks. His trip will be principally for pleasure. He will go to London, Paris and possibly to Berlin, and while in these cities he will look about for novelties for David Henderson's spectacles. Wemyss Henderson has been abroad once before this year. He returned on April 29.

"Ali Baba is playing at the Chicago Opera House to a little more than $11,000 a week—a slight advance on the business played to a year ago at the same house by the same company in the same piece. We have decided to run Ali Baba in Chicago until September when Sinbad will follow it. Scene painters and costume makers are even now at work preparing for Sinbad. Guire, who was the principal male dancer in The Black Crook last Winter, was engaged last week for Ali Baba.

"After playing Sinbad in Chicago until the middle of November, it will be taken on the road. It will be seen only in St. Louis, Kansas City, Denver, Salt Lake City, Minneapolis, St. Paul, Milwaukee, Cincinnati, Detroit, Cleveland, Pittsburg, and Philadelphia.

"At the end of the season of 93-94 the organization will return to Chicago to rehearse Beauty and the Beast. Already preparations are being made for that event.

"The most peculiar feature of the theatrical business during the World's Fair is the fact that in spite of the Fair's being open on Sunday, and its being largely patronized by the very people that support Sunday amusements, the receipts of Sunday nights' performances at the theatres suffer no falling off. There is absolutely no business being done by the smaller theatres. But the prominent theatres—during the last four weeks—have been doing splendidly. Before these four weeks the business—with the exception of one theatre—it was bad.

"But apropos of the peculiarity of the theatrical business in Chicago now, while the receipts of the theatres, with the Fair open on Sunday, are very large on Sunday night, the business on what is known as special nights during the week—nights, that is, when the Fair offers fireworks and other attractions—the theatres suffer and sometimes play to about a third of the receipts of the other evenings. However, the managers of the principal theatres are congratulating themselves on the favorable turn things have lately taken.

"While nearly every one predicts a lamentable state of theatrical business in Chicago, after the Fair is ended, there seems to be no timidity among managers of attractions in booking in that city for next season."

HALLEN AND HART'S BRIGHT IDEA.

Joseph Hart, of Hallen and Hart, was among the callers at the Mirror office last week. He is in splendid health and spirits, and he says that his partner is also up to concert pitch. Mr. Hart left Mr. Hallen and Mrs. Hallen (Mollie Fuller) in Chicago, where they are taking in the Fair.

The comedians have just closed a highly remunerative and pleasant season in The Idea.

"It is the best season we have had," said Mr. Hart, "and I hope we shall have many more as good. Judging from the business done so far by The Idea it should be good for four more seasons. Later On, you may remember, was played that length of time, and we took it off when it was in greatest demand.

"You would scarcely recognize The Idea now, it has been changed and added to so much since its first night at the Fourteenth Street Theatre. There is a good deal of new music in it.

"This season we have been West most of the time. Next season we shall play mostly in the East. The tour will reopen in September at the Chestnut Street Theatre, Philadelphia, and we shall then come to the Fourteenth Street Theatre, New York. During the season we shall play, at one time or another, two months and a half in New York.

"We shall have a very strong company. We have engaged J. Aldrich Libbey, now singing in The Talisman, and Larry Dooley, a character negro comedian who, now that Luke Schoolcraft is dead, seems to me to be the best actor in his line on our stage. He sings high baritone."

Mr. Hart will leave on Wednesday for Vinal Haven, Me., near Bar Harbor, where he owns a cottage and yacht and where for six weeks he forgets completely that he is an actor.

Mr. Hart has this to say of James Jay Brady, manager of Hallen and Hart: "Looked at from every point of view, he is a wonder. A press agent, railroad rate maker and booker he is second to none." Mr. Brady will arrive in New York in a week or so.

LEGISLATIVE INTENTION IGNORED.

The General Term of the Supreme Court, opinions by Lawrence and Van Brunt, JJ., has affirmed the decision of Justice Beach made at Chambers last Fall, holding under the law as it now stands, prohibiting the appearance of children in singing or dancing and in theatrical exhibitions except with the consent of the mayor, that the latter has no power to grant licenses for theatrical exhibitions which include singing or dancing by children under sixteen years of age. Owing to the shortness of the time, the decision having been published on Saturday morning, and Saturday being a half holiday, no examination of the opinion by lawyer Wales F. Severance, the attorney for the relator, could be made in time to give in this issue of The Mirror any information as to what will be now done with the case. Of course, in this particular case (Zelda Sanders) as the time of the performance for which the license was sought has long since gone by, no appeal from this decision to the Court of Appeals can be taken as that court would undoubtedly hold that the question was not one of necessity, because it could do no good to grant a mandamus for the appearance at a performance which had already taken place. But probably a pro forma appeal on the merits will be taken.

The General Term at the same time decided the Lillian Klein case, which came before it on habeas corpus, on the application of Mr. Stevens, manager for De Wolf Hopper, and of course placed the same construction on the law in that case; but Mr. Severance is of the opinion that an appeal will lie in that case from that order to the Court of Appeals, and if the theatrical profession desire to go there and have the matter decided before the next session of the legislature, he is willing to take it up if desired, provided Mr. Stevens intends to drop the matter at this point. A decision of the Court of Appeals could probably be obtained some time during the month of October.

The opinion delivered by Chief Justice Van Brunt may be one easily understood by the technical mind as reasonable, but to the lay mind it is most unreasonable. The justice ignores the facts that a public sentiment demanded a liberalizing of the law as it existed, and that the Legislature of this State, recognizing this demand, passed what it supposed to be an amendment of the law that permitted children to appear upon the stage as actors, singers, and dancers in the discretion of the Mayor of the city or the president of the Board of Trustees of the village where such permission was sought.

Safeguards, as to inquiry and full hearing by the Gerry Society or others in opposition to such licensing of children to perform were enacted by the law.

But the whole intention was ignored, and the construction put by the General Term upon the law is even narrower than the permission under it before it was amended.

In short, the court decides that only the "musical question" is involved in the amendment, and that under it children are permitted only to sing or perform on musical instruments!

The presiding justice, referring to the sentiment that actuated the Legislature and the intention of that body, says:

> It may be a misfortune that the Court is entirely unfamiliar with these notorious facts, and hence cannot seize upon them to aid it in the construction of the act.

And the Court explains its very narrow construction of the law in these words:

> "If it be true that this amendment was the result of a compromise between the advocates of different views in reference to the propriety of the employment of children to sing and dance in theatrical entertainments, as claimed by the appellants, and that it was understood that under this amendment such employment as long as sustained by the Mayor or President of the Trustees of the Village where such entertainment should take place was permissible, it would seem that the advocates of the restricted right had been more expert in the use of language than were the advocates of the more liberal views."

And thus the court confines itself to a narrow and technical construction of the amended law, even going so far as to hold that the employment of semi-colons between the sentences describing the varieties of performance meant to be permitted by the amendment made such phrases and such varieties of performance independent of each other!

And on this theory of the potency of the semi-colon, the learned court finds that "musical" performances only are permitted by the act!

Thus is shown the fine Italian hand of Commodore Elbridge T. Gerry in phrase-making and phrase-separation. It appears—for the court says so—that he was the more expert juggler with words. And therefore the will of the Legislature, answering public sentiment, is temporarily defeated.

But the defeat is only temporary, even should no direct appeal from this decision be taken.

This controversy has resulted in a concentration of the theatrical interests involved, and in the organization of the best managers in New York to follow up the matter and receive justice where injustice only is now only to be had.

The body of managers will not rest until the odious law against stage children is wiped from the statute books.

NEW SOUTHERN TRAIN SERVICE.

On July 2 the Pennsylvania Railroad will put on a new train to be known as the "Atlantic Coast Line Express," to run from Eastern cities to the South. At the same, train No. 27, "Fast Mail," now leaving New York at 12:15 at night, and Washington at 10:57 A. M., will be discontinued to points reached by the "Atlantic Coast Line Express" South of Weldon, N. C. The new service will offer a material reduction in time from New York to Charleston, Montgomery, Columbia, Savannah, Brunswick, Albany, Thomasville, and Jacksonville, St. Augustine, Ocala, Sanford, Tampa and all points in Eastern and Middle Florida, as well as to Havana, Cuba, with only one night en route to the Gulf. The new train will leave New York daily at 9:30 A. M., giving equal facilities for reaching points in North and South Carolina, Georgia and Florida as those afforded by the "Fast Mail" newspaper train that has been leaving New York at 4:35 A. M. and Washington at 10:57 A. M. The new train will carry Pullman buffet sleeping cars from New York to Port Tampa, via Jacksonville, New York to Charleston, and New York to Columbia. Train No. 23, 9 P. M., daily from New York, will be continued on the present schedule.

ARE BOSTONIANS FALLING APART?

Two weeks ago The Mirror exclusively announced that Eugene Cowles, for five years the bass of the Bostonians, had resigned. Last week Camille D'Arville, for two seasons the prima donna soprano of the company, announced exclusively through The Mirror that after July 3 she could be engaged elsewhere.

Now comes a report from Chicago that Jessie Bartlett Davis, the popular contralto of The Bostonians, one of the most attractive members of the organization, may leave next season.

Can it be that the Bostonians are falling apart? Certainly, it looks that way. With D'Arville, Davis, and Cowles gone, there would, indeed, be a big hole in the company—and a hole that could not be filled up with other material. Tom Karl, too, rarely sings nowadays.

The splendid ensemble of The Bostonians has been noted frequently by The Mirror during the last season. We had hoped that it would continue. Doubtless it will. It would be a great pity if it were otherwise.

DELLA FOX RESIGNS.

On Saturday morning at a rehearsal of Panjandrum Della Fox gave notice of her withdrawal to the management of the De Wolf Hopper Opera company.

Miss Fox's resignation will take effect in two weeks.

Edna Wallace, Mr. Hopper's bride, was engaged immediately to take Miss Fox's place in the company.

The reason for Miss Fox's retirement is unknown.

PROFESSIONAL DOINGS.

We print above this paragraph a portrait of Frank M. Kendrick, who is widely known as an experienced and talented character and eccentric comedian. Mr. Kendrick obtained his early training as a member of Ford's stock company in Baltimore, which is the city of his birth. In 1881 at the Fourteenth Street Theatre he was first seen in this city with Jennie Lee as Guppy in Poor Jo. Mr. Kendrick has played innumerable parts since that time. Among his engagements he supported Fanny Davenport in her repertoire and George S. Knight in Baron Rudolph. Last season he was with A Mad Bargain. Mr. Kendrick can play anything and everything in the way of character and eccentric parts. That he has demonstrated over and over again. He has not definitely settled for next season, although he is now considering a good offer.

A number of professionals in town this Summer are devoted to cycling, and they may be seen riding daily on the up-town boulevards. There is some talk of forming a bicycle club composed exclusively of professionals.

The Chicago *Times* says the Standard Theatre in that city may pass from the hand of Jacob Litt to the management of R. S. Spooner, who wishes to make it a family resort at ten-twenty-thirty rates.

It is now denied that Vivien Sartoris, grand daughter of General Grant, is studying for the stage, but with the denial comes the statement that although she is but thirteen years old, she is very clever in amateur theatricals. She lives with her mother in London.

A swindler pretending to be a circus agent cheated a hotel, a theatre, and a transfer company out of small sums last week, and got away just in the nick of time.

Katie Emmett's next season will begin on Aug. 20. She will play Killarney. A very strong company has been engaged to support her. Among the notable engagements is that of Andrew Mack, the well-known tenor, who will play the leading juvenile role. M. J. Murphy and Harry Young will do the advance work for Miss Emmett.

The *Congregationalist* says in speaking of the death of Edwin Booth: "It is a notable event in the life of any people when one who is generally conceded to be t[illegible] exponent of any great art passes away from the stage of action and life. Hence the significance of the death of Edwin Booth. By his decease the loss seems to be unusually severe, for it is confessed by men of his own profession that he has no, or very few, imitators at a time in the history of the drama in this country when intellect and character are most needed. Mr. Booth living helped to elevate the ideals of his profession. Though dead, may he yet speak!"

Is there not too much marrying and giving in marriage in certain walks of the profession? The "marry-go-round" seems to be moving at a remarkable rate just now.

On warm nights every roof garden in the city is crowded uncomfortably. The pleasure of these resorts is marred to some extent by the class of waiters employed in them. They are for the most part rapacious, insolent, and inattentive. One of their most annoying tricks is to handle liquids so carelessly that they frequently play havoc with women's gowns. Many complaints have reached The Mirror on this score. Managers should see to it that the restaurateurs who hire these privileges employ decent servants.

Henry Doblin, manager of Charles Dickson, has been quite ill.

Kate Dunloe has gone to Greenwood Lake to spend the Fourth with her husband and a party of friends. Miss Dunloe's city address is 206 West Thirty-eighth Street, where applications for the rights to play A Society Tramp next season should be addressed. Miss Dunloe intends to dispose of this successful piece on royalty as she will not be free to take it out herself, having accepted an engagement.

Thomas J. Myers, last season in advance of Jeffreys Lewis, has been engaged by "Parson" Davies and Peter Jackson to do advance press work for their production of Uncle Tom's Cabin, which starts out on Sept. 4.

Carrie Turner and Belle Archer, returning to their residences from the Bijou Theatre in Minneapolis after a performance the other evening, were beguiled by the beauty of the night to drive the whole distance to St. Paul alone. Near Fort Snelling they were confronted by a wicked-looking tramp, who attempted to hold them up. Miss Archer had a pistol, and the tramp ran.

THE USHER.

Some apprehension is felt concerning the effects of the present money stringency upon theatrical business next season.

It is folly to say that the theatres thrive during hard times. One of the first economies a man practises when his income necessitates a curtailment of expenses is theatre-going.

That the people seek the playhouse for diversion in times of adversity is all very well, in theory, but it is not an established fact by any manner of means.

Ask any manager who was doing business during the rocky days of the early '70s and he will bear witness to the disastrous influence of the then state of trade and finance upon the theatre business.

The best ground to hope for a prosperous season lies in the assurance of many leading bankers, merchants and Wall Street men that by September money will most probably be easy again. When confidence is restored and when the ordinary commercial credit again prevails things will speedily resume their wonted smoothness.

Outside of the roof gardens the Summer season in New York is not proving nearly so profitable as was expected.

The plans of several managers who had counted heavily on a rich harvest during this particular Summer have had to be changed abruptly. On cool nights the receipts are excellent; on warm nights they are vile.

As warm nights are decidedly in the majority during July and August those managers that have shut the doors exercised good judgment.

Managers complain that they find unusual difficulty in arranging for suitable time in many of the principal cities owing to the fact that Charles Frohman has got the cream of it either contracted for or tied up. The napoleonic Charles with his seventeen companies is a formidable figure in the field of dates.

The new theatre at Thirty-eighth Street and Broadway is rising skyward with amazing rapidity. The steel and iron framework is already set up and bolted together, and the walls are rising around it at a remarkable rate.

Observers in taking eye measurements of the stage from the street have wondered how upon such a small area it will be possible for Irving to present his spectacular Henry VIII.

As a matter of fact, the stage is a good deal larger than it appears from a casual view. It is thirty-five feet wide in the proscenium opening and thirty-eight feet deep.

Those dimensions will admit of big productions, such as Messrs. Abbey and Schoeffel contemplate.

James O'Neill is a firm believer in life insurance, not only for family protection but for purposes of investment. He carries a number of heavy policies in the leading companies. One tontine policy matured a few days ago and he received a cheque in settlement for $10,000.

It is a pity that few actors take out insurance when they are comparatively young and pecuniarily able to carry it. I was surprised to hear from a prominent insurance man not long ago that of all classes of persons actors insure least frequently.

It was by his insurance and that alone that Lawrence Barrett provided for his family, and Henry C. De Mille, but a few months before his death, took out a policy for $20,000, the payment of which to his widow was most timely and beneficial. Francis Wilson carries considerable insurance. A. M. Palmer is insured for $100,000, I believe.

But as a rule neither managers nor actors are prudent in this direction.

General regret is expressed among those that have learned of the resignation of Mr. Prynne as dramatic editor of the *World*. During his comparatively short membership in the metropolitan guild of critics, Mr. Prynne made a record as a thoughtful, scholarly and considerate dramatic reviewer, whose criticisms were always dictated by truth and courtesy, and whose attitude exhibited a genuine regard for the best interests of the stage.

Clement Scott's poem, recited by Miss Rehan at the dedication of Mr. Daly's London theatre last week, deserves the liberal "roasting" it has received from the press on this side, for a more puerile, sloppy, and maudlin effort has not come to light in many a day.

The most rational supposition is that Mr. Scott (who at his best is a clever versifier) threw off that fearfully and wonderfully made "pome" when he was crossing the Atlantic, homeward bound.

The unfortunate part of it is that the composition casts more ridicule upon Mr. Daly than it does upon its author.

According to the *Herald's* cable account The Taming of the Shrew proved an unfortunate choice for the opening bill. The London public likes its Shakespeare "straight" and it is not so likely to favor Mr. Daly's *fin de siècle* treatment of the British dramatic classics as New Yorkers.

It is in farce that Mr. Daly's company is welcomed over there, and very properly, too, for it is only in farce of the polite but flippant character that his company is seen to real advantage.

Mr. Daly apparently recognizes the advisability of getting into line with the public's requirement and rectifying his initial mistake, for he announces some light pieces for performance at early dates.

The change that comes over an actor when he gets into management is sometimes quite extraordinary. The salaried actor often regards his manager as a deadly foe. But when he becomes a manager himself he is generally found on the other side of the fence. That is human nature, I suppose.

When Stuart Robson was a stock actor in this city he often referred to his manager as "my natural enemy." And now Mr. Robson, having been mulcted in one or two suits brought against him for breach of contract by members of the defunct Cadi company, writes articles for the papers in which he says that "juries seem to think that managers are a vindictive set of men, who neither know nor care what is right and who should be punished."

In the light of his recent court experiences Mr. Robson has come to the conclusion that there is no law for managers.

It is true that juries are apt to look upon actors as upon employés of any description, as the weak and upon the managers as the strong, and they consider it to some extent their duty to protect the weak. This leads them, no doubt, to favor the actor plaintiff in many cases, where the evidence on both sides is more or less of a stand-off.

On the other hand, if a jury render an unjust verdict the manager generally has the means to carry up an appeal, and therein he has a distinct advantage over the average actor who is obliged to look upon litigation as a very expensive luxury.

Aside from this, Mr. Robson makes the mistake of reasoning out his general theory from a couple of isolated individual experiences. Besides, the defeated party to a lawsuit is naturally never satisfied with the verdict, nor is he a competent or disinterested critic of the law.

The rumor that Mr. Palmer is negotiating for Daly's Theatre lacks corroboration. No one seems to know where it originated.

Nevertheless, it might be a mutually desirable arrangement for the two managers.

Mr. Daly will have no special use for his theatre for a year at least, as his stock company will be in England for that time. After that it seems probable that he will star Miss Rehan.

Mr. Palmer believes that 1492 may run profitably the greater part of next season at Palmer's Theatre. The Garden Theatre will not come into his hands until Jan. 1. Meanwhile he could utilize Daly's for his stock company, and transfer the attractions booked for late in the Winter at Palmer's to the Garden.

Possibly he has some such plan in view, and there may have been negotiations with Mr. Daly in London. But until an authoritative statement from one of the managers is received the matter is only speculation. Neither Mr. Dorney nor Mr. Howells, their representatives in this city, know anything of the reported deal.

Holidays have had a bad habit lately of falling on THE MIRROR'S regular day of publication. The Glorious Fourth happens to be one of them, and in consequence THE MIRROR this week goes to press a day earlier than usual.

Coming out on Monday morning it is necessary, of course, to sacrifice the weekly chronicle of Monday night changes at the theatres. But as there are no changes of bill of special importance this week our readers will lose nothing.

The profession—that portion of it now in town, at any rate—will doubtless appreciate the early appearance of their journal, since it will serve to while away what is probably, in all great cities, the dullest holiday in the whole calendar.

If the Fourth were celebrated in the good, old-fashioned way; if it meant something more than giant cracker and a list of casualties in next morning's papers, it would serve a higher and better purpose. It must be confessed that with the multitude it has little significance now beyond a day free from toil or a chance for an outing.

Last week THE MIRROR came very close to breaking the record for advertising; that is, excepting in the holiday numbers. It contained $33\frac{1}{2}$ columns of advertisements. THE MIRROR'S high-water mark is $34\frac{1}{2}$ columns.

LEAVITT WILL RETIRE SOON.

M. B. Leavitt, manager of multifarious theatrical enterprises, owner of an eye that watches each detail in each company each night of the season, sits in a back room at the American Theatrical Exchange. Daring but astute, Mr. Leavitt has amassed a fortune and got a grip on the management of various theatres and players. But he has not got it for nothing. He has just recovered from seven weeks' illness—nervous prostration—in Chicago.

"Hard work caused it," he tells THE MIRROR. "Within twenty-five years I have done as much work as twenty-five men usually do. Here I am now, on a scorching day, chained, so to speak, to my desk. Every once and a while one or more of my managers or advance agents run in and look at me to be sure I am not lagging. Then, content, they resume their vacation.

"I expect to go to Europe this week to complete the details of arrangements for the production at my Windsor Theatre, Chicago, on Sept. 1, of the new spectacle, Columbus. I had intended to produce it on July 30, but the theatrical business in Chicago is now so bad that I have postponed. In the meanwhile I am spending $9,000 on altering and redecorating the Windsor.

"My two spectacles of The Spider and the Fly have ended seven weeks' engagements in Chicago. They will rest a month and on August 1 begin rehearsing, just before beginning new tours the latter part of August.

"My trip abroad will be in line with business. I shall be gone a month, and shall be on the look out for novelties, and shall engage specialty performers. All my productions will have new and attractive features.

"My Broadway Theatre, Denver, is even now well booked for 1893-94, and it will play, as usual, the very best attractions.

"My Bush Street Theatre, San Francisco, is also well booked with leading attractions. Some malicious person has started the rumor that because I have closed it during the hot months, I intend to abandon it. The Bush Street has always been a money-maker. Last Summer I found that in San Francisco, New York and other Eastern cities, a manager makes a mistake to keep open his theatre in Summer time, unless possibly he has some special dog-day performance. That is why I now close the Bush Street in Summer time. I propose, however, that it shall continue one of the best-liked theatres on the Pacific coast."

"Here," said Mr. Leavitt, "is a telegram I have received from Howard Coveney announcing the unexpected close of their tour in The Mighty Dollar on the Western circuit under my direction. It is dated Butte, Mont. Mrs. Florence is seriously, but not dangerously, ill. The tour was booked for two weeks more."

For two years Mr. Leavitt's health has not been very good. He tells THE MIRROR that he will retire from any connection with the theatrical profession, or any interest in it, before very long—probably within twelve months. For several years Mr. Leavitt has intended to retire. Finally he and his physician agree that he not only needs but must have a couple of years of absolute rest and change of scene. Mr. Leavitt will get this by making a trip around the world on a sailing vessel.

ANOTHER SENSIBLE MINISTER.

And yet another clergyman—the Rev. Dr. D. B. Greigg, of Baltimore—comes forward with a sermon on which some of the facts about the stage find place, undistorted by bigotry. The remarkable thing about this clergyman's utterance is that he is a Presbyterian. Recent events in Presbyterianism—notably the Briggs controversy and its disputatious relatives—indicate that of all evangelical churches, so-called, the Presbyterian as a body is the most illiberal. It has by sufferance within its fold many brainy and liberal and modern men; but they can hardly be called of it, for their tenures of membership are feeble indeed, and synodical resolutions may expel them at any time.

Dr. Greigg is described as one of the most progressive clergymen in Baltimore. For a Presbyterian of the accredited type, he certainly is to be commended. Asked recently about church members going to theatres, he replied:

"That is a matter of conscience. I have no right to legislate upon such matters. It would take a very little bit to satisfy me, but I may not be a good representative of society. It may be said safely, however, that Christians should not patronize a play that is moralless, if you will allow the word, and Christless. The drama has its place and its work to do in the world. It is an educator, and it imparts a culture, but the church will never take it up to educate and cultivate its young people. The drama of the future will be elevated and refined, indeed a most potent factor in the education of the people, but its place is not in the church."

This will be accepted as sound by everybody who thinks intelligently upon the relations of the various branches of this civilization to that civilization and to each other. The church and the theatre are as distinct in function as are church and state. There are some that can profitably attend both the church and the theatre. There are others that can conscientiously attend but one of them. And this, no doubt, with tribute to the integrity of the theatregoer who cannot go to church as well as to the honesty of the church member that cannot go to the theatre. All things are not alike essential to all men.

The Rev. Dr. Greigg declares the Passion Play as given at Oberammergau to be "the grandest exhibition of dramatic art of the nineteenth century." There may be some honest difference of opinion with him as to this statement, but there are very few persons of judgment upon such matters that would dispute his other opinion that "to produce that play under different auspices would be blasphemy."

The Rev. Dr. Greigg, while he recognizes room for its further improvement—as who does not?—believes that the theatre has advanced with other institutions. He has faith in its need. And he is an enthusiastic admirer of Shakespeare, whom he describes as "the consummate literary flower of the world."

It is quite evident that the Rev. Dr. Greigg's congregation sit with profit and with pleasure under his teaching and preaching.

POND ENJOINS THE BLACK PATTI.

In the case of James B. Pond against Sissieretta Jones, otherwise known as the "Black Patti," a motion for an injunction was argued a few days ago by Judge Dittenhoefer and William C. Beecher for the plaintiff, and Job E. Hedges for the defendant. Judge McAdam granted injunction, and handed down the following interesting opinion:

The "Black Patti" has great musical talent, and her performances are special, unique, and extraordinary within the meaning of the rule allowing injunctions in cases of this character. She was professionally unknown to the world, and had no hold on public favor until after she met the plaintiff. She had the genius but no opportunity of exhibiting it before critical and appreciative audiences, in order to earn a professional reputation. She was without means, and applied for aid to the plaintiff, who has had a large and successful experience as a manager of musical and literary celebrities and lecturers, as well as in conducting the business of a first-class musical and lecture agency. It was a happy thought. He appreciated her wonderful talent, and made a contract with her which, at the time, was extremely fair and liberal. By it she put herself under his "exclusive" management. The contract was made June 8, 1892, and was to continue for one year with the privilege given to the plaintiff of continuing it for two additional years, on the same terms. The plaintiff elected to continue the engagement and the contract is to be read as if the term "three years" had been inserted in it originally. The agreement contains mutual covenants, the details of which are therein stated with particularity.

The defendant opposes the application upon two grounds: First: That the contract is inequitable; next, that the plaintiff violated its conditions on his part.

In reference to the first, the situation of the parties at the time the contract was entered into must control. The defendant was then unrecognized as a professional or as having merit. She needed an introduction to the public by some successful manager, one whose high character would command confidence and carry weight. She required to be advertised in a manner to attract attention, and to be introduced at places worthy of her talent and aspirations. No one was better qualified for the duty than the plaintiff, and he did his work well. Indeed, so satisfactorily that her reputation is now well established and her fame precedes her wherever she goes. She is a pronounced success, so much so, that she feels and acts as if she can get along hereafter without further assistance from her benefactor, and she has therefore thrown down the ladder on which she ascended to the position she now enjoys. Every sense of gratitude requires her to be loyal to the manager who furnished her the opportunity for greatness, and every principle of equity requires that she be compelled to perform her engagement according to its spirit and intent. Talent is of little value without opportunity, and history records on its bright pages the names of many who would have died in obscurity but for opportunity. Opportunity is a golden word, and is itself more precious than rubies." In view of the facts there is now ground for declaring the contract inequitable. Equity, as applied to this instrument, means nothing more nor less than giving to each party his due, according to justice, equality of rights—fairness in determination of conflicting claims.

The second objection is without merit. The onus of proving a breach by the plaintiff is on the defendant, who asserts it in his defense. It is fully denied and disproved. Indeed, it is difficult to believe that the plaintiff intended to furnish the defendant with a legal excuse for not performing a contract, he was pecuniarily interested in having carried out in all its integrities.

The plaintiff is therefore entitled to an injunction enjoining the defendant from singing, except under the management of the plaintiff, and in conformity with the contract before referred to.

This decision is equitable and it will have a salutary effect upon a certain class of performers who would kick away the ladder on which they mounted to success.

MR. KEENE'S COMPANY.

Frank Hennig, Edwin Arden, Carl Ahrndt, Robert Haines, Edwin F. Mackay, T. R. Eagleson, Lawrence Lowell, Richard Mortimer, C. N. Vance, Ignatius Lonergan, Emma Vaders, Henrietta Vaders, Mrs. S. A. Baker, Maude Dudley, and Hazel Regan have signed with Thomas W. Keene for next season. The tragedian's tour will begin on Sept. 4 at the Duquesne Theatre, Pittsburg. It is an understood thing that Mr. Keene shall open this house every year. He has done so for three seasons. In addition to his usual repertoire, Mr. Keene will revive Macbeth, The Fool's Revenge, and Romeo and Juliet. He has not yet decided whether he will play an engagement in New York.

STRONG ATTRACTIONS FOR BUFFALO.

Manager John Meech of the Academy of Music, Buffalo, was in town the early part of last week, closing up the bookings for next season. "I have about finished," said he on Wednesday to a MIRROR reporter, "and I have secured the strongest list of attractions in the history of my connection with theatricals in Buffalo." Mr. Meech returned home on Wednesday night.

1893 COME AND SEE US, AND "PLAY THE WINNER." 1894

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NEW YORK AGENTS:
American Theatrical Exchange, Charles Frohman.

L. ARTHUR O'NEILL, Manager, Charleston, S. C.

IN OTHER CITIES.

WASHINGTON, D. C.

The week of June 26-1 has been remarkable from a theatrical point of view. The audiences that have attended the houses now open in this city would compare very favorably to those at the height of the season. This is especially true of the National, where standing room only was to be obtained at every performance throughout the week, with the stock co. playing My Awful Dad. This co., which Manager Shaw has drawn together, is a strong organization. A popular favorite of the co., Rose Barrington, is an accomplished player on the banjo, and is shortly to give some exhibitions of her skill, accompanied by original songs by a Washington newspaper man. Miss Barrington is a very clever actress, but has had few opportunities during the present engagement. Lillian Lawrence, who could almost be taken for Miss Barrington's sister, has become immensely popular with the younger ladies of Washington, who have flocked to her hotel to see her to such an extent that she now holds daily receptions. Miss Lawrence's recent hit of singing behind the curtain was heartily applauded, though the audience never knew to whom they were indebted for the tuneful music. It is safe to say that Frederick Bond has enshrined himself within the good graces of the jollier folk of this sometimes staid old city, and whenever he comes to Washington during the regular seasons, and his name appears on the programme in great big letters as a star attraction, it isn't hard to predict that all of the good work he has been doing here lately will result otherwise than in crowded attendance. His impersonation during the past week of Adonis Evergreen was without flaw or blemish from the critic's technical standpoint. Every intonation of voice, every bit of gesture and attitude were all carefully studied, and presented with a lifelikeness that won instant recognition. In this writer's opinion Mr. Bond could make a prosperous tour, with no other play than My Awful Dad, were he a mind to. Mary Sanders, from E. S. Willard's co. has more than once during this engagement made pronounced hits with her Washington audiences, and Agnes Findlay, from Charles Frohman's co., has done as clever work in her line as has ever been seen here. During the past week Charles Coote from Princess' Theatre, London, has not appeared on the main bill, but did some mighty clever work as Captain Wilton in Ruth's Romance, the sparkling little curtain raiser, which prepares the audience for the more dashing humor in store for them. In this "petite comedy in one act," Joseph Wheelock, Jr., adds laurels to his growing fame. Too much cannot be said of the stage management by Percy Winter. So great has been the success of this engagement at the National, that offers of bookings have been received from a number of points in the country. One as far away as California, but it is said to be improbable that the company will continue its organization after the present engagement has expired. Next week is the sixth of the season, and the attraction will be Robertson's comedy-drama, Caste.

At Albaugh's the Dickson Opera co. played its eighth and last week, under the management of Dickson and Hennessy, the attraction being the Bohemian Girl, with Lily Post, making a tuneful and pretty Arline. Miss Post has made scores of friends during her sojourn in Washington, who look forward to her reappearance in this city.

Next week an entire new co., including Jeannie Winston, Laura Joyce Bell, Josephine Knapp, William Broderick, together with Dan Young, Arthur Bell, Charles Holmes, Charles H. Myers, and complete chorus, will commence a six weeks' opera engagement at Albaugh's, the first attraction being Boccaccio. The repertoire also includes Prince Methusalem, Princess Trebizonde, Donna Juanita, Fra Diavolo, and La Perichole.

At the Lyceum, Clara Beckwith has continued to be a drawing card in her remarkable aquatic performances. She is easily the most accomplished swimmer who ever appeared before Washington audiences. She opens at Tony Pastor's in New York on 10 and is sure to be a popular attraction.

The principal attraction during the past week at Fitzsimmon's Auditorium was Ada Boulden, a petite and pretty little song and dance artist, who won a good deal of applause.

The Casino Vaudeville co. that is being managed at River View by Grant Parish, has made a decided hit. Two performances daily are given, one at three and the other at eight. One of the chief attractions of the co. is Fleurette, the Spanish dancer. The other members of the co. are Mabel Arnold, in cornet, mandolin and bell solos; Kamochi, the lady magician; Myrtle Tressider, in topical songs; Leila M. Trimble, the well known vocalist from the New York Casino, and Professor Bixler, musical artist.

Mr. Parish has tendered a complimentary excursion, Sunday, 2, to the comedy company at the National Theatre, to the Dickson Opera co. at Albaugh's, and to prominent professionals now resting in this city. Among those invited will be Robert Downing, Charles B. Hanford, Annie Lewis, Lawrence Shannon, Jeannie Winston, Giles Shine, Thad Shine, Manager Shaw, of the Comedy co.; Ed. B. Hay, William Mack, John Ellinger, Charles E. Lewis, John T. Ward, Manager Harry T. Fisk, of Albaugh's, and several members of the Press Club. The party are going down on a steam yacht in the afternoon, and after the performance of the Casino co., a dinner will be enjoyed, and a sail taken further down the river.

The female walking match still goes on at the Lyceum, but will close Saturday night.

George C. Hazleton, Jr., is again in the city, having returned from New York, where he went recently to attend the funeral of his old friend, Edwin Booth. The Players Club has recently honored Mr. Hazleton with an election to membership.

Mrs. Jean Davenport Lander, of this city, has written a play entitled A Duel of Hearts, in which Maida Craigen and Frederick Paulding are to star jointly next season. The new play is described as a comedy drama of fashionable life in Europe at the present day, with the scenes laid in the Swiss Alps, in Paris, and in London. The leading characters are a capricious English woman and a cynical young Frenchman, which are to be acted by Miss Craigen and Mr. Paulding. The new play is in three acts, and is said to reflect great credit on its authoress, Mrs. General Lander, once the celebrated tragic actress, Jean Davenport, and the original Camille on the American stage.

The story is told here that during Charles B. Hanford's Western tour last Winter, he received a unique application for a position in his company, which read: "Dear Sir—If you want another girl in your troop call for Ella, of this laundry," and was written with a lead pencil on the paper around one of his shirts returned from the laundry.

It is stated that Anita Cluss, harp virtuoso of this city, has been offered an engagement with a Western concert co. for the Summer season.

Lizzie McNichol Vetta and Bertha Lincoln, both Washington singers, are to be members of the Tavary Opera co., which commences its season Oct. 23, playing in the principal cities, with repertoire consisting of Martha, Faust, Lohengrin, Carmen, Trovatore, Cavalleria Rusticana and Leoncavallo's new opera, Bajazzo.

Colonel Buckingham, the popular veteran doorkeeper at Albaugh's, is writing a volume of reminiscences, which will be profusely illustrated. It will contain many accounts of Ford's Theatre, in which President Lincoln was assassinated, and which on Edwin Booth's funeral day collapsed with an appalling loss of life. A view of the building before it was a theatre, and when used as a church, will be one of the interesting pictures of the volume, and besides being issued from a publishing house in this city, will be illustrated by Washington artists. Colonel Buckingham's career is full of historic interest, and he knows more interesting things about theatrical people than any man one could meet in a day's journey. It is therefore easy to see that the perpetuation of these reminiscences in book form will result in a very interesting volume, which will have interest for the general reader, as it will be eagerly perused by the theatrical public throughout the country. A large sale and many editions are predicted for it.

It has been rumored here recently that New York parties would like very much to secure the lease of Albaugh's Opera House, but it is hardly probable that the lessee for the new lease will be other than Mr. Albaugh. EDWARD OLDHAM.

BALTIMORE.

The Summer opera season at the Howard Auditorium closed with Boccaccio week ending 1. The production was by far the best of the season. Jeannie Winston appeared in the title role to the satisfaction of her admirers, receiving in consequence flowers ad libitum. Josephine Knapp both sang and acted Fiametta in a manner that did her credit. The patrons of the Auditorium will sincerely miss the presence of this charming artist.

Laura Joyce Bell always does well, and if I have failed in former letters to testify as to the merits of her performances, it was because I considered that the mere mention of her name carried with it the guarantee of first-class work.

William Broderick came into the co. almost at the finish of its work, but even then he demonstrated conclusively how much better the performances would have been had the male voices been strengthened sooner. Mr. Broderick sings with vigor and spirit, and to say that he infused new life into the co. enabling it thereby to give a far superior performance to that which it had been giving, is not in the least flattering him. Charles Holmes, Charles Meyer, Daniel Young, and the others in the cast did very satisfactory work.

The business of the Summer opera season has been very good and has been constantly increasing, and were it not for their Washington engagement the co. could be continued with profit.

Annie Myers is home once more, where she will rest quietly during the Summer months.

Joseph Haworth passed through the city on Monday evening on his way to Boston. The many friends of Mr. Haworth here extend to him their sympathy in his recent bereavement.

Digby Bell is seen here frequently on the streets. Mr. Bell runs over to visit his wife, Laura Joyce Bell, who is singing at the Auditorium.

Quite a colony of Baltimore actors and actresses are at home. Robert Graham, Ida Bell, Ida Stembler, Dan Kelly, John Collins, George Macomber, Martha Ford, Elsie Lombard, and James Young, Jr., being among the number.

Messrs. Kernan, Rife and Houck, who have heretofore leased the Holliday Street Theatre, have just purchased the same, and will immediately make extensive improvements and thoroughly renovate that popular house.

Mrs. Ellen Martin will be the guest of Mr. and Mrs Thomas Q. Seabrooke at their New York home for several weeks.

Emma Steiner and Estelle Clayton are visiting at the home of Miss Steiner's father in lower Maryland, and are frequent visitors to the city.

Bury Dasent, who has been on the editorial staff of the Baltimore *News* for the past few months, has returned to New York to look after theatrical work for next season. Mr. Dasent made many friends while in our city, among whom may be mentioned every man on the *News*, which fact speaks for itself.

Prof. Ross Jungnickle, the leader of the Baltimore Symphony Orchestra, has charge of the music at Deer Park, Md.

Prof. Fred. Lux has the contract for the music at Bay Ridge, Md., and next season will be seen as usual wielding the baton in the Academy orchestra.

Prof. W. Paris Chambers, director of The Great Southern Band, is with the Gilmore Orchestra in New York for the Summer season.

Prof. Adam Itzel, Jr., the composer of Tar and Tartar and other plays, has been dangerously ill and was out this week for the first time in several weeks.

Prof. Fisher, of Ford's orchestra, is leading the orchestra at Buena Vista, Md.

Prof. Adam Itzel, of the Lyceum orchestra, is conducting the concerts at the Blue Mountain House, Md.

Eddie Collyer, the renowned dancing teacher of New York, was in Baltimore last week visiting his mother. He is proud of his Baltimore protégé, Master Lennie, who was with Hoss and Hoss last season.

Mrs. Harris, of Harris, Britton and Dean, left the city yesterday for Pittsburg and a trip over the circuit.

Ida Florence, the variety actress, who died in the city, was buried by the Actors' Fund.

The new Music Hall project is an assured success. The building will be ready for occupancy about January next.

Otto Sutro, who is well known in musical circles, sailed for Europe 25, where he will spend the Summer with his daughters, who are receiving a musical education abroad. WILLIAM J. O'BRIEN, JR.

LOUISVILLE.

The Deshon Opera co. closed its season at Phoenix Hill Park June 25 with two performances of Pirates of Penzance after a week of Boccaccio. The season was fairly successful, the Sunday attendance being very large.

The Auditorium's Summer season continues prosperously. For the week commencing 19 A Trip to Africa, The Gondoliers and Bohemian Girl were sung in a most artistic manner by the Duff co. Leonore Snyder was seen to better advantage than previously during the engagement and she has now established herself high in popular favor. Pirates of Penzance 26, 27; Miss Helyett 28-30. The open-air concerts after the opera are distinct features of the season at the Auditorium. Manager Quilp announces Eugene Tompkins' Black Crook and Charles Frohman's The Girl I Left Behind Me for early in the approaching season. He also has De Wolf Hopper and Francis Wilson on his books for later in the Winter.

Madame Druet-Berthel, a local singer of promise, will leave this week for New York, where she will study music under Cappiani. The lady contemplates a stage career and besides being gifted musically has a most pleasing personal presence.

Prince Wells' road-race, June 24, at the Auditorium bicycle track was quite an event. Riders from Chicago, St. Louis, and other large cities participated.

Manager John P. Riley, of the Bijou, will enjoy a brief vacation in the East before commencing season at his cosy little place. He may not sail his own yacht but he knows all about "schooners."

Gussie Logan, the danseuse of the Duff co., is receiving much complimentary mention. Her dancing in The Gondoliers was most graceful, and much is expected of her Lottie Collins act to be given in Miss Helyett.

Emil Bourlier still spends his time in New York. The Masonic fraternity is engaging his attention.

Manager Percy Weadon is personally supervising the improvements of Macauley's.

Al. Bourlier and W. H. Meffert are taking things easy on the balcony at the Masonic.

Manager Macauley is in the country.

Pres Hamilton is in Europe (in his mind).

The Whaliens and Col. Savage, of the Buck, think Louisville quite a Summer resort.

W. H. Newman, of Harris', is attending to his private business as only a millionaire plunger can—and that's how the theatrical people have disposed of themselves.

Of course Business Manager Camp is assisting Proprietor Quilp in taking care of the shekels of the Auditorium. CHARLES D. CLARKE.

ST. PAUL.

The Wilbur Opera co. is meeting with renewed favor at the Metropolitan Opera House, steadily drawing a large attendance. The pleasing opera Falka was given June 25-28, and Fra Diavolo 29-1. Susie Kirwin gave a charming interpretation of Falka. Her voice was noticeably sweet and effective in the solos, particularly so in the convent song, and "Slumber, O Sentinel" evoking enthusiastic encores. Eloise Mortimer's sweet, clear voice was heard to advantage in the role of Edwidge. Edith Daniels as Alaxina was commendably good. Lillie Taylor was excellent as Jonathan. E. A. Clark as Boleslas, W. H. Kohnle as Folbach, J. Donnelly as Pelican, Emmett Drew as Arthur, J. E. Conley as Tancred, and J. C. Harvey as Senechal, met with well merited recognition. The chorus well deserves mention.

At Litt's Grand Opera House The Players presented The Planter's Wife 25-1, under the stage direction of Harry Saint Maur, with a strong cast, drawing good houses. Forrest Robinson was fine as Colonel Albert Graham. He is a noticeable favorite at the Grand. Mabel Bert's Edith Grey was strong and impressive in the various phases of emotion the character demanded, winning for her merited recognition. Anna Robinson met with favor in her personation of Angie Gordon. Nettie Bourne was very pleasing and attractive as Dora Graham. Emma Maddern made the part of Aunt Susan a very pleasing and interesting feature. William Lee as Arthur Blake, William Beach as Harry Livingston, George A. Wright as Simeon Simco, and Paul Gilmore as Uncle Joe were efficient in their respective roles.

The German singing societies held their seventeenth Minnesota State Saengerfest 23-25, and gave a grand concert at the Auditorium 24. The soloists were Mrs. Theodor Bollmann, of the Bollmann Opera co., and Alvina Theobald, St. Paul's soprano solo debutante. Mrs. Bollmann is an artiste of rare merit, gifted with an attractive stage presence and a powerful voice of fine execution. Miss Alvina Theobald possesses a clear, sweet soprano voice that evidences great promise of a future. She has a host of admirers among our music-loving people.

John Donnell Balfe, of the Wilbur co., in introduction during the third act of Falka, sang "Thy Sentinel Am I," with fine effect.

Anna Robinson, of Litt's Players, is a very bright and clever young actress. Pretty and attractive, versatile and vivacious, she is a favorite with the theatregoers of the Twin Cities.

E. A. Clark, of the Wilbur co., possesses a rich and well cultivated baritone voice and is a clever and painstaking actor.

Nettie Bourne, on this her first appearance with Litt's Players in St. Paul, was well received as Dora Graham.

Belle Hamilton does a delightful bit of acting in her dashing personation of Konrad, captain of the pages in Falka.

J. E. Conley, the tenor, has much improved in voice and method, and is gaining renewed favor at the Metropolitan.

The comedy element of the Wilbur co. is well represented by W. H. Kohnle, J. Donnelly, J. C. Harvey, and Lillie Taylor. They introduce some very clever local hits.

Manager L. N. Scott has returned from a visit to New York city, having been busily engaged in booking the best attractions for the Metropolitan that will be on the road the coming season.

A benefit has been tendered by many friends to Frank J. Pilling, manager at Wildwood, a Summer resort at White Bear Lake, to take place July 11. Mr. Pilling is well known as an old member of the profession, and has a host of friends in St. Paul. He has gotten up an attractive programme of music, sports, etc., for the occasion. GEORGE H. COLGRAVE.

BUFFALO.

Uncle Tom's Cabin was with us week ending 1 by the wholesale. H. R. Jacobs advertised an elaborate production of Uncle Tom, and before his paper was dry Manager Robinson of the Musee, followed with a duplicate attraction, bloodhounds and donkeys complete. Thousands of people have never seen Uncle Tom, and both cos. did a big business.

At the Star Theatre Mr. Eldred continues to hold his lease despite the efforts on the part of the management to remove him. The Murray and David Opera co. are raking in shekels despite the proprietary fight. Three Black Cloaks was given week ending 1, and the costuming and stage management were far above the standard of usual Summer opera.

Nibbes' Variety co. at the Lyceum 26-1 did not draw as well as the big attraction of the week previous, and the Lyceum has closed temporarily.

Cleveland's Colossal Minstrels will open at the Academy of Music Aug. 21.

Chauncey Olcott is spending his vacation in Buffalo, as are many lesser lights of the profession.

Lydia Yeamans has closed her engagement with the Murray and David co.

The B. P. O. E. Lodge of this city attended the Detroit Convention and brought back second prize with their buffalo. BRET HART.

CHARLESTON.

The O'Neill Opera co. is a thing of the past, and the theatregoers of Charleston will now take a rest of about two months preparatory to the opening of the next regular season. Although the co. closed one week earlier than was intended, Manager O'Neill has the satisfaction of having made the season the most memorable, from an artistic standpoint, in the history of Summer opera in the South. With the exception of Juch and Emma Abbott the equal of the O'Neill Opera co. has never been heard here since the war, and the large audiences which they drew night after night show that they had the approval of the music-loving public. Had it not been for poor business during the week the co. was in Savannah the season would also have been a pecuniary success.

Every member of the co., with the exception of Director Hirschfeld, was paid up in full and given a return ticket to New York, and all hands accordingly went off happy. Nina Humphreys, Helen Van Doenhof, Arthur Seaton and William Hamilton took a benefit at the Grand Opera 26, while the chorus and remaining members of the co. gave a concert at the Academy of Music 22. Both entertainments were liberally patronized. The whole co. returned to New York with the exception of Mr. Bigelow, who went to Washington to accept an engagement, and Von Doenhof, who has joined the Duff Opera co. at Louisville. Gonzier, the dancer, went to St. Louis, there to accept an engagement with the co. at Uhrig's Cave. ROBERT M. SOLOMONS.

MINNEAPOLIS.

At the Bijou Opera House Jacob Litt's players presented Pique to fair business week of June 25. A good-sized audience witnessed the opening performance. The co., as a whole, did excellent work. Carrie Turner, as Mabel Renfrew, gave an artistic rendering of this trying role. Ruth Carpenter appeared to decided advantage as Lucille. Light comedy roles are well suited to her vivacious temperament. Belle Archer, who, by the way, is fast becoming a prime favorite with local theatregoers, made a charming Mary Standish. Bettina Gerard made an emphatic success as Raitch. She was given a double encore for her sweet singing of "I Long for the Girl I Left Behind Me." J. H. Gilmour in the role of Matthew Standish made an excellent impression. His work was characterized by intelligence and reserve force. George R. Edeson was a capital Sammy Dymple. George Fawcett contributed a splendid bit of character acting as Ragmoney Jim. E. S. Abeles, Charles B. Welles, and Stephen Grattan acquitted themselves with credit in their respective roles.

The corner stone of the new Peoples' Theatre will be laid in a week or two with elaborate ceremonies. Mayor Eustis will deliver an address in his own inimitable style. A general invitation has been extended by Manager Stafford to the profession, the Elks, and the members of the press.

Mabel Bert, the handsome leading lady of the Bijou stock co., will assume the leading role in Charles Frohman's Lost Paradise co. next season.

Ruth Carpenter, of Litt's stock co., is making a host of friends in this city. Her work elicits high praise from the critics and abundant applause from the audience. Besides being a woman of rare personal charms, she is an actress of decided ability and deserves her success.

Bettina Gerard, who is assuming ingenue roles at the Bijou with such marked success, will play the leading part in Litt and Davis' new play, In Old Kentucky, the coming season. F. C. CAMPBELL.

PROVIDENCE.

Rip Van Winkle was presented at Lothrop's Museum June 26-28 by the Stock co. to fair houses. Jay Hunt impersonated Rip with great skill, and the piece was well staged and excellently acted. The supporting co. included Laura Deane as Meenie, Justin Paige as Derrick, J. H. Barry as Cockles, D. L. Gaylord as Nick Vedder, George Kane as Jacob Stein, A. H. Field as Hendrick, Lee Michael as Gretchen, and Little Charlotte Hunt as Little Meenie. A Royal Flush was given for the rest of the week by the same co.

Iola Pomeroy and stock co. will present Little Hurricane at the Museum 3, 4 and close the house.

Professor Bristol's Educated Horses drew good audiences at the Grand Opera House, Pawtucket, week of 26.

Charles Barringer was tendered a benefit at the Talma Theatre 29, on which occasion Hazel Kirke was presented by a co. including Miss Baxter of this city, formerly a member of Frank Mayo's co., and Estelle Keene. The attendance was fair.

Mrs. George Ricketts (Martha Conway) left here 25 for Cohoes, N. Y., where she will spend a few days and then go to her Summer home at Buzzards Bay.

Thomas W. Muggs, of Muggs' Landing, is at Sabin's Point for the Summer. HOWARD C. RIPLEY.

NEW ORLEANS.

The Marie Greenwood Comic Opera co. closed its engagement here July 2, the last week being devoted to the presentation of a mixed bill, with frequent changes of programme. The season has by no means been a success, owing principally to the mediocrity of the co., and also to the fact that the people of New Orleans prefer outdoor amusements during the Summer period.

Levy, cornetist, continues at the West End, drawing crowds every evening.

Wenger's Theatre has a large troupe of clever variety people and offers a change of songs and acts nightly.

The latest engagements for the French Opera troupe, which is to play for four months at the French Opera House this Winter, are Brunel, chief of orchestra; Marsa, contralto; Mezeray, chanteuse legere; Darmond and Michon, bassos; Valdine, first dancer.

The repairs at the Academy of Music are progressing rapidly and the theatre will be ready for opening Oct. 9, with Rose and Charles Coghlan in Diplomacy. LAMAR C. QUINTERO.

CORRESPONDENCE.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Robert Gaylor in Sport McAllister to fair business June 21.

STOCKTON.—YOSEMITE THEATRE (Sidney Newell, manager): Bobby Gaylor drew a large house June 16 with Sport McAllister. George Thatcher's Africa is booked for 1.——ITEM: Mr. Elleford is rehearsing Siberia with a new stock co., which will open at the Avon about 10.

SAN BERNARDINO.—GRAND OPERA HOUSE (William Menzel, manager): Sport McAllister June 24; fair house.——ITEM: The Opera House has been papered and painted, and presents a very fine appearance.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, managers): Mark Murphy presented O'Dowd's Neighbors to a fair-sized and delighted audience June 21.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Cragg, manager): Mark Murphy in O'Dowd's Neighbors to a large audience June 21.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Mark Murphy in O'Dowd's Neighbors June 23; light business. Richard Mansfield presented A Parisian Romance to a fair-sized audience 23. This was the best attraction that has been here for some time and every one was pleased.——ARENA: Cook and Whitby's Circus is billed for July 12.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): A Temperance Town June 23. The house will remain dark until the Fall season opens 28, with the exception of an occasional booking to disturb the serenity of the cobwebs.——FOOT GUARD HALL: The Governor's Guard, who are owners of this cosy hall, have begun a series of semi-weekly casino concerts which are exceedingly popular. Marshall P. Wilder, the well-known metropolitan humorist, who first made grimaces at his school teacher in this city, assisted at the opening 22 and was, of course, enthusiastically received.——ITEMS: The Elks returned from the Grand Lodge meeting the past week and report having been most hospitably received and entertained by their brethren of the City of the Strait

Hartford Lodge, as usual, made a good impression on the Grand Lodge delegates, and were honored by the election of its secretary, George A. Reynolds, to the chair of Est. Loyal Knight of the Grand body, and by the appointment of Colonel E. M. Graves as district deputy for the jurisdiction of Connecticut. A delegation of this lodge, including the officers, made a trip to Waterbury 21, and installed a lodge in the City of Brass.—Dr. Mayer, the talented dramatic editor of the *Times*, is contributing most interesting letters to his paper from the White City, where he has been sojourning the past month taking in the wonders of the Fair and Plaisance.—Lou Stevens, of this city, who has been with Lewis Morrison the past season, has signed with Nat Goodwin and will open in his new play at Chicago in September. Mr. Stevens is making rapid progress, which is very gratifying to his many friends here.—Frederic Fitz Gerald, of Hartford, a West Point graduate, having many friends in the profession, has been appointed brigade adjutant of the C. N. G. by Major Schulze.—Anyone wishing to invest in an opera house should come to Connecticut. Of late they are to be found in plenty on the job lot counters.—The beautiful Norwich Theatre, which was built a few years ago at a cost of $80,000, was sold under the hammer last week to W. A. Briscoe for $37,500. It seemed a pity that so handsome a house was to be sacrificed at so small a figure. Next comes Proctor's Opera House in this city, which its proprietor, W. W. Roberts, has advertised for sale in the daily papers. This was a great surprise to every one, as Mr. Roberts had just declared his intentions of lowering the house to the ground floor, having had elaborate specifications made by a prominent New York architect. Mr. Roberts does not care to state the reason for disposing of his theatre, which has been his hobby for nearly half a century, but as he has accumulated sufficiently of this world's goods to live comfortably and is well along in years, it is surmised that he does not wish the care of it any longer. This coupled with the fact that a syndicate is formed to erect a modern house as soon as an available site can be procured, has no doubt influenced him to retire to private life. "Chic" Burnham, who made such a hit with the Elks minstrels, will make his debut at Jamestown, N. Y., where the Akerstom co. play a Summer engagement. Louis Shea, the leading man of this co., passed through Hartford en route from the Berkshire Hills, where he has been enjoying his vacation trout fishing and driving.—The Hartford *Post* headed its criticism of A Temperance Town, "Hoyt's Rum Play." This paper published a bitter editorial denouncing the play during its run in Boston. This brought forth from Hoyt a "letter to the editor," in which he thanked them for so frank and kind criticism, assuring the editor of his appreciation. This was published with more compliments passing between editor and author and they had apparently kissed and made up. But the *Post* in its "Rum Play" article handled the piece without gloves.

NEW HAVEN.—HYPERION THEATRE (G. B. Burnell, manager): A Temperance Town, two performances June 24, Masonic benefit. This closed the season in this city.

GEORGIA.

ATLANTA.—DEGIVE'S OPERA HOUSE: Eurxnandj by Professor Agostini, a teacher of dancing of this city, June 23 and matinee 24 drew crowded houses. The play was acted by little girls ranging in years from three to seven, and taking everything into consideration it was a very creditable performance. It will be repeated at an early date.==EDGEWOOD AVENUE THEATRE (B. W. Kleibacker, manager): McCaull Opera co. in Fatinitza 26-1. This excellent co. continues to grow in popular favor. Next week Mikado.==ITEMS: Nada Reyval, formerly with Koster and Bial, will join the McCaull co. at the Edgewood 3.—Gordon Noel Hurtell, the popular and handsome young city editor of the Atlanta *Journal*, made his debut on the stage in Eurxnandj taking the role of villain. He filled the part very acceptably.

ILLINOIS.

ALTON.—TEMPLE THEATRE: There has been a change in the management of this house within the past few days, B. H. Wortman retiring. W. N. Sauvage, who has been for three years the very efficient treasurer, taking his place. Mr. Sauvage is a bright, clever young man and a hustler. The house though comparatively new will be refurnished and brightened up this Summer. The season will open Aug. 28 with Carter's Fast Mail.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogue, manager): House closed for a general overhauling. Many improvements will be made, and among them the stage will be enlarged, and seating capacity increased. Manager Hogue informs your correspondent he will spare no expense.

IOWA.

COUNCIL BLUFFS.—DOHANY THEATRE: The Andrews Opera company June 22-24, fine entertainment. Maria Roe at once became a favorite. The co. is as good as the average, but on account of the very warm weather the houses were but fair.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Flint, the mesmerist, week June 19-24 to good business.

CRESTON.—OPERA HOUSE: (J. H. Patt, manager): Andrews Opera co. June 19 to a large and fashionable audience.

AUDUBON.—RUSSELL'S OPERA HOUSE (J. F. Russell, manager): Season closed June 13.==ITEMS: Manager Russell leaves July 5, for a month's pleasure trip among the lakes in Northern Iowa. Your correspondent will be absent from the city July 1-10 attending the World's Fair.

CARROLL.—MUSIC HALL: Closed for repairs. Manager Greese is overhauling the house and will put in new scenery and properties.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlain, mgr.): Columbian Comedy co. began a week's engagement June 13. This co. has just closed a highly successful engagement of a week at Fort Madison, Iowa. Harry Adams, a comedian of ability, has recently joined the co. Mr. Theo. W. Burbyt, Jr., takes the Corse Payton co. to Bloomington, Ill., this week (June 26). Elizabeth Heywood a clever amateur of this city, who has frequently distinguished herself both as vocalist and actress in home entertainments, is reported to have received a flattering offer from Charles Hoyt, to become a member of one of his cos. She is at present visiting at Mr. Hoyt's old home in New Hampshire.

KANSAS.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): The St. Felix Sisters filled in the week of June 19-24 to very good business considering the extreme hot weather. Their specialties are very good but the support is rather weak. Life in the Rockies, A Mixed Affair, Unknown and True Devotion were presented.

KENTUCKY.

OWENSBORO.—ARENA: Rentz and Co.'s Circus June 26; big business.

MAINE.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): John Stetson's co. in The Crust of Society June 22, 23; fair business.

BELFAST.—OPERA HOUSE (L. M. Cottrell, manager): Helen Russell's English Sports June 28.==ARENA: Scribner and Smith's Circus 26 gave an entertainment much above the average low-priced shows and was well patronized.

MASSACHUSETTS.

NORTH ADAMS.—The drama Out of the Shadows into the Light presented in St. Joseph's Hall June 27 by local amateurs was well received by an audience that filled the house.==ARENA: Harper's European Circus did a good business 1 and gave satisfaction.==ITEMS: Louis Shea is home for the Summer.—Wilson Opera House is dark.

MICHIGAN.

MANISTEE.—OPERA HOUSE (H. Petersen, manager): The Merry Cobbler was presented by John R. Cumpson June 15 to big business. Professor Kennedy, mesmerist, week of 19 to light business.

OWOSSO.—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): Si Plunkard to a fair house June 12. Chip o' the Old Block 22; business light. The Girl Spy 26-30 by local talent, under the direction of Carrie Turner and Burt Miller, who assumed the leading roles. The performance is for the benefit of the Light Infantry Company G, State troops and new armory fund.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Scott and Ellis in A Chip o' the Old Block had a small house June 23. Forepaugh's Circus to big business afternoon and evening same date.==ITEM: Una Abell, of Mlle. Rhea's co., is visiting friends in this city, and will assist in the production of The Workman, which will be given under the direction of Walter H. Edwards at an early date.

MISSOURI.

CAPE GIRARDEAU.—OPERA HOUSE (John F. Schuchert, manager): The Lyon-Robson Comedy co. to light business week of June 19-24.

ST. JOSEPH.—CRAWFORD'S OPERA HOUSE: The house has been closed for the past three weeks and is now receiving the finishing touches of the frescoers and decorators. It is in quiet vetrica cream and gold effects. Manager Elliott and Treasurer Wagner are both in New York.==TOOTLE'S OPERA HOUSE: This house is rapidly undergoing the long talked of remodelling, and will be completed and ready for opening in September. The New Tootle's will be in every respect the finest theatre on the Missouri River. The millionaire owner of the property has opened his purse, and is not a man to be outdone in any line. Manager Lykens is in New York, and sends out word that he is booking the very best.==STRECKEBEIN'S GARDEN (Bert Martin, manager): Opened 26 with the Boston Opera co. for the Summer season.

MINNESOTA.

CROOKSTON.—ARENA: Sells Brothers' Circus June 24 to full seating capacity. They exhibited without tent, their canvas having been destroyed by a wind storm at Fargo the day before.

DULUTH.—THE LYCEUM (Arthur Miller, manager): The past week has been dull in the theatrical line, there being nothing at either house except a presentation of Rob Roy by Duluth amateurs, assisted by some former members of the stock co. of the Theatre Royal of Glasgow, Scotland, on June 22, 23 to fair houses. The season has closed at both houses and there will be little to chronicle for the next few weeks, unless it may be the advent of some straggling cos. on their way East from the Western country.==ITEM: Miss Wainwright, as the guest of Manager Arthur Miller of the Lyceum during her recent engagement here, christened the yacht *Bessie Lee*, hoisting to the topmast for the first time a beautiful silk burgee with the above name embroidered thereon. The *Bessie Lee* is the largest pleasure yacht on Lake Superior. Manager Miller anticipates sailing her, with a party of friends, to the World's Fair next month, and will make a stay and cruise of about six weeks.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): Nat C. Goodwin and co. in The Gilded Fool and The Nominee to S. R. O. June 19, 20. Mrs. W. J. Florence had to cancel engagement for 23, 24 on account of illness.

ANACONDA.—EVANS' OPERA HOUSE (John Maguire, manager): Mrs. W. J. Florence and co. in The Mighty Dollar to good business June 19. The Florence co. remained here for the week resting at the Hotel Montana before opening week of 20 in Butte.

NEW YORK.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): House dark, and with the exception of several conventions there is nothing booked until July 28, when Lew Dockstader will open the regular season with his minstrels.==PUTNAM MUSIC HALL (J. R. Smith, manager): The co. of amateurs who were to open this house 1 with A Scrap of Paper have postponed their date indefinitely.==HOTEL TODD SUMMER GARDEN (D. E. Kirkpatrick, manager): The attendance has been good ever since the opening night. New faces appear every Monday evening. This week Adele Stuart and Minerva Lee, with their repertoire of new and pleasing songs, are delighting the patrons. Fred. Peck, our humorist reader and impersonator, left here June 26 to fill an engagement at Chautauqua Lake. Lew Cook, musical director, last season with the Katie Putnam co., returned to his Saratoga home 22.—George H. Flammer, who has been with Haworth's Comedy co. for the past four months arrived home 21.—Charles W. Otis, who made a host of friends here while in advance of the Mora co., is now the treasurer of Hunting's Circus, and made me a pleasant call 22, when his show made their first visit to our town to full tents at both performances.—The House of Panza, a new Saratoga attraction, opened 26. It is very beautiful when viewed by gaslight, and well worth a visit.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will. E. Gaut, manager): Punch Robertson June 19-24; fair business.

SYRACUSE.—GOSSIP: Everything theatrical is at a standstill here. Louise Raymonde has been engaged for the soubrette part of Sweeter in Pearson's Police Patrol. She has a new "guessing song," which ought to be a "go."—H. H. Horton and H. J. Yorkey are resting here, also Billy Griffin, of Griffin and Marks.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Ullie Akerstrom co. will open here 10 for a six weeks' Summer engagement. The co. will assemble June 30, and then rehearsals will begin. The Opera House has been newly painted and put in first-class order. Manager Allen looks for a fine season both artistically and pecuniarily. Miss Akerstrom is in the city, also Gus Bernard, her manager.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (L. Ossoski, manager): The season of '92-93 has closed. The various leases—covering a period of nine years—held by Wagner and Reis have expired, and now Mr. Ossoski is the sole lessee and manager. He already has a large force of workmen busily engaged in remodeling the house. Many needed improvements will be made, and of which I shall make special mention later on.==ITEM: Charles A. Bird, former manager of the Shattuck, and well and favorably known throughout the profession, is taking in the sights and insights of Chicago and the great Fair.==ARENA: Forepaugh's Circus drew two immense crowds in the Exposition grounds 24.

NIAGARA FALLS.—OPERA HOUSE: The Nibbes Spectacular Farce-Comedy co. June 27, 28; light business.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): New York Ideals in Giroflé Girofla June 19-24 to first class business. The Mascot pleased large audiences 26-1. Bohemian Girl 3-8. The opera co., owing to their success, will probably extend their engagement eight weeks longer, notwithstanding the fact that the Sunday closing ordinance materially affects their receipts. They continue to draw large houses during the week.

DAYTON.—MEMORIAL HALL, SOLDIERS' HOME: The Octoroon June 24; crowded house. Clara Dagmer assumed the titular role, and most creditably did she fulfil the requirements. Echelyn Friend in the boy part of Paul was clever. Mrs. Kate Meek, in her usual maternal style, made a good Mrs. Peyton. Nonna Ferrer, who possesses both grace and figure, did justice to the part of Dora Sunnyside. Mrs. Ida Weard, Mrs. Jane H. Ready, Mrs. Whittemore and Lillian Borvemio deserve special mention for the good support rendered. James E. Wilson as Wahnotee, and Robert Edeson as Jacob McCloskey, made distinct hits in their respective parts. The duel at the end of the fourth act was most excellent. John H. Ward was most acceptable as Salem Scudder, and was irrepressibly funny in the role. Robert F. McClannin as Mr. Sunnyside, and George A. Schiller, as old Pete, deserve favorable comment. The new scenery for this play was from the brush of F. F. Harvey, and materially gave effectiveness to the general production.

PENNSYLVANIA.

OIL CITY.—OPERA HOUSE (B. Lowentritt, manager): The Power of Money co., with the Spanish Students, June 24; light house.

SOUTH DAKOTA.

WATERTOWN.—GRAND OPERA HOUSE (J. F. Brock, manager): The St. Cyr Dramatic co. closed a good week's engagement June 17. Beach and Bowers' Minstrels to a fair-sized audience 20.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Dark.==ITEM: Blondell and Conkling Comedy co. are amusing fair-sized audiences at Lake Ottosee.

TEXAS.

McKINNEY.—OPERA HOUSE (F. B. Lloyd, manager): Rufus Sanders in his humorous lecture, "Boyhood Days in the Backwoods," to poor business June 20.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): Rufus Sanders (Henry F. B. Lloyd) lectured to a fair-sized house June 19. All present enjoyed his "Boyhood Days" very much. Rev. Sam Small delivered his lecture, "From Bar-room to Pulpit," 22 for the benefit of the Confederate Monument Fund to a well-pleased house.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Miss Clinton Huffman, a native of our city, made her debut before a large and fashionable audience June 21 in a dramatic recital, which was highly enjoyed, and proved a pleasant entertainment. Miss Huffman has spent the past two years in New York taking lessons from F. F. Mackay and Mrs. Waller. Her friends feel very proud of her, and expect great things in the near future. Her sister, Carrie Huffman, assisted her at the piano with choice musical selections.

BEAUMONT.—GOODHUE OPERA HOUSE (J. B. Goodhue, manager): Dramatic recital by Mrs. William Christian, of Houston, assisted by local talent, for the benefit of Texas World's Fair Fund 27; good house; entertainment satisfactory.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Richard Mansfield drew good houses June 19, 20 presenting Beau Brummell and Scarlet Letter. Receipts about $1,500 for the engagement. Mr. Mansfield can scarcely say that Salt Lake had "nothing in sight but dust and flies and the sun" as he did on his previous visit here.==ITEMS: Edwin Milton Royle and his charming wife, Selena Fetter, are quietly enjoying a visit with Mr. Royle's parents, giving him a chance for work on his new play.—Members of the Mansfield co. who went to the new bathing resort, Saltair, are loud in their praises and pronounce it the largest and finest pavilion in America.—Wonderland Museum and Theatre closed season last week.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The McGibeny Family 1.

WASHINGTON.

TACOMA.—THEATRE (John W. Hanna, manager): Local attractions week of June 15-22.==OLYMPIC THEATRE (R. E. French, manager): The Black Flag 16-18; good houses.

CANADA.

HALIFAX, N. S.—ACADEMY OF MUSIC (H. B. Clarke, manager): Gilbert Opera co. June 19-24; fair business. Co. strong vocally, though not numerically, and acting amateurish. W. S. Harkins in Master and Man 26; big house. Mr. Harkins is a great favorite here. He has a strong co., with such people as W. A. Whitecar, Clarence Handysides, Arthur Forrest, Will. Mandeville, Adolph Jackson, Thomas Bilman, Helen Russell, Georgie Busby, Annie Shindle, little Kittie Hughes and others. Bootles' Baby, Wife for Wife, The Burglar, Rosedale and Gloriana follow.==ITEMS: W. McCaull, of Master and Man regular co., is with Harkins' co., and worked hard towards the success of the production.—Fred. Hodgson, manager of Harkins' co., is a hustler, and worked many advertising schemes never seen here before.—Stetson's Crust of Society is booked for 12.—Tyrone Power has canceled, and is going to Montreal.

TORONTO.—HANLAN'S POINT (J. C. Connor, manager): Prof. L. P. Hopper's wonderful dog circus of ten canine stars appeared in conjunction with Englehart and Raymond's exhibition of fancy rifle shooting and fencing before immense audiences June 26-1.==ITEMS: Charles Harding, of the firm of Harding and Ah Sid, who were underlined for the week) was suddenly taken ill in Chicago on Friday night, so that the team of acrobats were unable to fill their engagement.—A very pleasing incident occurred on the stage on Saturday night at the close of the fencing between James Hall, of our city, and Helen Englehart, when Mr. Connor, on behalf of the Toronto Gun Club, presented a beautiful bouquet to Miss Englehart.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Tyrone Power co. produced on June 26 The Sins of the Father to a fair audience. Daddy Hardacre 28, 29.==MECHANICS' INSTITUTE (F. B. Hennington, manager): Josie Mills' co. in Queen' Evidence 26, 27; small houses.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Helen Courtland Burlesque co. opened to a big house June 26. The bill consisted of farce, variety and burlesque. The variety portion of the programme was decidedly the best, some of the acts being very clever. Next week is the last of the season.==ITEMS: Queen's Opera co. closed their Summer season 24.—Tyrone Power Comedy co. will open 3. This co. includes such old Montreal favorites as Verner Clarges and Ed. Emery, who are remembered for their their first-class work with the stock co. last Summer, and Miss Hilyer, who was at one time a resident of Montreal and did excellent work last season with Rosina Vokes.

LONDON.—THE GRAND (A. E. Roote, manager): Pinafore was given June 23 to a very large audience by the London Amateur Opera co. Specialties were introduced by Emma Gertrude, of the Casino Opera co., New York, and the Orion Mandolin Trio of Boston. With this performance the season closed here.

VANCOUVER.—OPERA HOUSE (A. W. P. Goldsmid, manager): Richard E. French's Stock co. presented The Black Flag successfully June 21.

QUEBEC.—ACADEMY OF MUSIC (J. R. H. White, manager): Lost in London June 30-1.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

ADA GRAY: St. John, N. B., July 3-8.
AMERICA (Abbey, Schoeffel and Grau, mgrs.): Chicago, Ill., April 22—indefinite.
ALI BABA (David Henderson, mgr.): Chicago, Ill., May 29—indefinite.
BOBBY GAYLOR (W. A. Brady, mgr.): Oakland, Cal., July 4, Ogden, Utah, 6, Salt Lake City 7, 8, Grand Junction, Col., 10, Aspen 11, Glenwood Springs 12, Leadville 13, Diablo 14, Colorado Springs 15, Denver 17-22.
BLUNDERS: Shepard, Mich., July 3, Mt. Pleasant 4, Clare 5, Reed City 6, Big Rapids 7.
COLUMBIAN COMEDY: Hannibal, Mo., July 3-8.
CHARLES SHAW COMEDY: Washington, D. C., June 5—indefinite.
COLLIN KEMPER STOCK: Binghamton, N. Y., July 3—indefinite.
CALEB BREWSTER: Chicago, Ill., June 26—indefinite.
DENMAN THOMPSON: Chicago, Ill., July 3—indefinite.
DAN McCARTHY: Chicago, Ill., June 12—indefinite.
E. S. WILLARD (A. M. Palmer, mgr.): Chicago, Ill., June 5—indefinite.
HELD IN SLAVERY (E. N. Lawrence, manager): New York city July 3-8.
HARRIS STOCK: Pittsburg, Pa., June 26—indefinite.
HAMILTON-MARVIN: Lorain, O., July 3-8.
JACOB LITT'S STOCK: St. Paul, Minn., May 22—indefinite.
JACOB LITT'S PLAYERS: Minneapolis, Minn., May 22—indefinite.
JAMES J. CORBETT (W. A. Brady, mgr.): Chicago, Ill., June 19—indefinite.
LITTLE BLOSSOM: Keota, Ia., July 3-8.
MAINE AND GEORGIA: San Francisco, Cal., June 26-July 8.
MALONEY'S IRISH COMEDY: Derby Line, Can., July 3, Island Point 4, Whitefield, N. H., 5, Woodsville 6, Lisbon 7, Littleton 8.
MORGAN COMEDY: Cazenovia, N. Y., July 3-8.
PRODIGAL DAUGHTER (T. Henry French, mgr.): New York city May 22—indefinite.
RUSSELL AND LUCE: Cadiz, O., July 3-8.
SENTER PAYTON: Sedalia, Mo., July 3-8.
SOL SMITH RUSSELL: Chicago, Ill., May 1—indefinite.
SI PLUNKARD: Alpena, Mich., July 3, East Tawas 4.
THE SCOUT (Dr. Carver): New York city July 1—indefinite.
TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): New York city—indefinite.
THE GIRL I LEFT BEHIND ME (Charles Frohman, mgr.): Chicago, Ill., May 29—indefinite.
TYRONE POWER (Irving Williams, mgr.): Montreal, P. Q., July 3—indefinite.
UNCLE TOM'S CABIN (Gienford's): Vermillion, S. D., July 3, Elk Point 4, Akron 5, Hayward 6.

OPERA AND CONCERT.

ANNANDALE OPERA: Dallas, Tex., July 3-8.
BOSTON OPERA: St. Joseph, Mo., June 19—indefinite.
CORINNE OPERA BURLESQUE: Chicago, Ill., May 8-July 8.
DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city May 1—indefinite.
DUFF OPERA: Louisville, Ky., June 19—indefinite.
GAIETY OPERA: Atlantic City, N. J., June 26—indefinite.
HINRICHS' GRAND OPERA: Philadelphia, Pa., June 19—indefinite.
ISLE OF CHAMPAGNE (Thomas Q. Seabrooke): New York city May 29—indefinite.
JEANNIE WINSTON OPERA: Washington, D. C., July 3-8.
LILLIAN RUSSELL OPERA (T. Henry French, mgr.): Chicago, Ill., May 20—indefinite.
McCAULL OPERA: Atlanta, Ga., June 5—indefinite.
MARIE GREENWOOD OPERA: Memphis, Tenn., July 3-8.
MURRAY DAVID OPERA: Buffalo, N. Y., June 26—indefinite.
NEW YORK IDEAL OPERA: Columbus, O., June 5—indefinite.
NELSON OPERA: Dallas, Tex., June 19—indefinite.
PARK OPERA: Milwaukee, Wis., June 19—indefinite.
PAULINE HALL OPERA (George B. McLellan, mgr.): Boston, Mass., June 26—indefinite.
QUEEN'S OPERA: Montreal, P. Q., June 5—indefinite.
REED OPERA: St. Louis, Mo., June 19—indefinite.
SCHUBERT SYMPHONY CLUB: De Smith, S. D., July 3, Huron 4, Redfield 5, Clark 6, Webster 7, Millbank 8, Ortonsville, Minn., 10, Graceville 11, Morris 12, Benson 13, Wellman 14, Granite Falls 15, Redwood Falls 17, New Orin 18, Mankato 19.
SOUSA'S BAND (D. Blakeley, mgr.): Manhattan Beach, N. Y., July 1—indefinite.
SPENCER OPERA: St. Louis, Mo., June 10—indefinite.
THE TALISMAN (Oscar Hammerstein, mgr.): New York city June 21—indefinite.
WILBUR OPERA: St. Paul, Minn., June 8—indefinite.

VARIETY AND BURLESQUE.

A. B. FRENCH: Duquesne, Pa., July 3, Homestead 5, Pittsburg 6, Rochester 8.
CREOLE BURLESQUE (Sam T. Jack, mgr.): Chicago, Ill., June 26-July 8.
HOPKINS' TRANS OCEANIC SPECIALTY: Chicago, Ill., June 26—indefinite.
HELEN RUSSELL: Waterville, Me., July 3, Bangor 4-6, Bath 8.
VICTOR VAUDEVILLE: Chicago, Ill., June 19—indefinite.

CIRCUSES.

BARNUM AND BAILEY: Nashua, N. H., July 3, Lowell, Mass., 4, Haverhill 5, Lynn 6, Gloucester 7, Salem 8.
COLE'S: Collinsville, Conn., July 3, Tariffville 4, Windsor Locks 5, Thompsonville 6, Indian Orchard, Mass., 7, Chicopee Falls 8.
J. P. GALLAGHER: North Bay, N. Y., July 3, Camden 4, Williamstown 5, Sand Banks 6, Mexico, 7, Pulaski 8.
J. H. LAPEARL: Vandalia, Ill., July 3, 4, Altamont 5, Effingham 6, Martinsville 7, Marshall 8.
LEON WASHBURN: Sisson, Cal., July 3, Redding 4, Chico 5, Marysville 6, Sacramento 7, Oakland 8.
ORRIN BROTHERS: En route through Mexico.
RENTZ AND CO.: Mt. Pulaski, Ill., July 4, Lincoln 5, Peoria 6, Galva 7, Davenport, Ia., 8, Tipton 10, Vinton 11, Grundy Center 12.
SCRIBNER AND SMITH: Cherryfield, Me., July 3, Columbia Falls 4, Machias 5, Pembroke 6, Eastport 7, Red Beach 8.
SELLS BROS.: Minneapolis, Minn., July 3, 4, Chaska 5, Albert Lea 6.
WINTERMUTE BROTHERS: Mitchell, S. D., July 4, Kimball 5, Chamberlain 6, Plankinton 7.
WHEELER AND CO.: Laurelton, Pa., July 3.
WELSH AND SANDS: Lancaster, Pa., July 3-8.

MINSTRELS.

CALIFORNIA MINSTRELS: Marengo, Ia., July 4, Homestead 5, Williamsburg 6, Millersburg 7.

MISCELLANEOUS.

ARIZONA WILD WEST: Stockton, Cal., July 4-6, Sacramento 7-9.
BUFFALO BILL: Chicago, Ill., May 20—indefinite.
BARTHOLOMEW'S EQUINES (W. J. Maxwell, mgr.): Boston, Mass., June 19-July 15.
COYLE AND WELLS: West Point, Va., July 3-8.
KING SOLOMON (Bolossy Kiralfy, mgr.): Eldorado, N. J., June 10—indefinite.
KELLAR (Magician): New York city May 22—indefinite.
PAWNEE BILL'S WILD WEST: Sarnia, Ont., July 3, Stratford 4.

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.

EAST STROUDSBURG, PA.: Academy of Music, July.
NIAGARA FALLS, N. Y.: Park Theatre, July 1-31, Aug. 3-31.
OWENSBORO, KY.: New Temple Theatre, Sept. 1, 2, October 2-8.
ST. JOHNS, N. B.: St. Johns Opera House, July 31-August 18, 28, Sept. 15.
TROY, O.: Troy Opera House, Aug. 1-31, Sept. 1-10.

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LADIES Positive cure for Freckles, Moth Black-Heads, Pimples, Vulgar Redness, Rough, Yellow or "Muddy" Skins, Red Nose, Bad Breath, etc. Even the COARSEST complexion gradually changed into a SKIN OF PEARLY WHITENESS, tinted with the roseate hue of health. Skin imperfections are permanently removed and a deliciously CLEAR COMPLEXION and PLUMP, ROUNDED FORM is assured.
MEN troubled with a too florid color, caused by excesses of drinking or otherwise are ensured a beautiful, healthy color. Greatest beautifier known. Harmless. Two weeks' SAMPLE treatment mailed postpaid, free from observation, for 67 cents, or six weeks' treatment (sufficient for most cases) for $1.50. Remit by Postal Note, and address, Fidler Chemical Co., Duluth, Minn.

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AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Charles Klein has just finished a comedy for Charles Dickson. He is now at work on a new play for Minnie Seligman-Cutting, which is to be finished by the date of her return from abroad—Aug. 1. Mr. Klein is spending the Summer at Thomaston, Long Island, where he finds facilities for recreation and quiet during his working hours.

A new war play, entitled Maine and Georgia, written by Howard P. Taylor, was produced last week in Stockwell's Theatre, San Francisco. The incidents of the play were furnished by Harry Meredith. The first act discloses a domestic scene in a village on the coast of Maine. Here live Carroll Snow and his sister Lucy, who are entertaining Ruby Golden, a visitor from Georgia and daughter of a Confederate general, Golden. Carroll and Ruby fall in love and become engaged. Maurice Danzier, a worthless fellow, boss of a gang of brick-makers, lives near by. He has as a protégée a young French girl, Maria, who was stolen by him from her parents when a child. Danzier hopes to get her patrimony. He is cruel to the girl, who is befriended by Carroll. Danzier hates Carroll, and at night kills a farm laborer whom he mistakes for Carroll, and afterward, with his gang, seeks to fix the murder upon Carroll. The war breaks out, and Carroll, aided by friends, escapes to the front, accompanied by Patrick Cork, a good-hearted Irishman who is engaged to Lucy, Carroll's sister, and Absalom Bates, a New England farmer. Ruby, accompanied by Lucy, returns to her Georgia home, where they are compelled to remain by war restrictions. The second act pictures the Andersonville prison, where Carroll, Bates and Cork are confined. Ruby visits the prison in disguise and supplies the prisoners with food, etc. Marie, the only witness of the murder, has followed Carroll in the disguise of a drummer-boy and is also a prisoner. She is ill, and is again befriended by Carroll, to whom, as she thinks she is about to die, she discloses herself and tells of Danzier's crime. By Ruby's aid, the prisoners escape, and Carroll gives into Ruby's custody Marie, again in a boy's disguise. The third act passes at Ruby's home, where Marie's sex is discovered by Ruby, who at once suspects her lover Carroll. Carroll appears here as a fugitive, and many complications ensue. The fourth act takes place five years after at Carroll's home in Maine, where all the mysteries are cleared up in a conventional way and the lovers are united.

Charles Charrington's new programme at Terry's Theatre, London, includes five one-act pieces. Bud and Blossom, a farce by Lady Colin Campbell; an interlude by Mrs. W. K. Clifford, Becky Sharp, a scene from "Vanity Fair," adapted by J. M. Barrie; The Three Wayfarers, by Thomas Hardy, and Foreign Play, by Conan Doyle.

There is to be a new organization in London called the Garrick Dramatic Club, the object of which is to be "the performance in London and the suburbs of Shakespeare and other standard as well as modern plays of literary excellence." Herman Vezin is to be President, and Oscar Wilde Vice President of the new club.

The London *Times* says of Pinero's The Second Mrs. Tanqueray that it "may be unpleasant in its theme—this, indeed, it is—and the rank taste which it leaves in the mouth may, and probably will militate against its general popularity; but it is written with undeniable power, and is worked out to the tragic issue with a stern and inflexible logic which fully atones for what may at first appear the somewhat gratuitous offer of the author to take his audience for a stroll in Regent Street by night. * * * Nothing more essentially hideous or squalid than this play has been set before the supporters of the Theatre Libre or any of its offshoots. But let us do the author justice; it is written with a masterly hand, and holds the spectator from first to last in thrall of a horrible fascination."

Sophie Reinhart, a young resident of Portland, Ore., has written a three-act historical drama entitled Baldric, the Boy Crusader, which was recently tried at the Marquam Grand in that city by amateurs. Its story is based on the twelfth century crusade by French children, and the Portland *Oregonian* says that the play has merit.

John Douglas has completed a four-act play called Birthright.

Joseph W. Shannon has rewritten his comedy of Blind Man's Buff, and is now negotiating for its disposal to John Mason and Marion Manola. The piece satirizes the marriage laws of this country.

Stanislaus Stange is at work on a play that deals with an episode of the early colonial days in New England.

Maurice Arnold has finished the score of a new opera for which an English writer named Hancock has supplied the libretto.

NEW VERSION OF PANJANDRUM.

A new version of Panjandrum was presented at the Broadway Theatre on Wednesday night by the DeWolf Hopper Opera company. There was some new music by Woolson Morse. Two of the airs were decidedly catchy. Mr. Hopper now makes his entrance much earlier in the play. Alfred Klein appears as a sailor instead of a Spanish "chappie." Samuel Reed, as Rotomago, the king pin of the Temple of the Sun, talks with a Yankee accent instead of in a strained Oriental tone of voice

A FINE INVESTMENT.

It may not be denied that heretofore in very many cases, the reproach that members of the theatrical profession have been improvident and unwise in investing their savings has been deserved. For the past decade of years wise investments have been the rule rather than, as formerly, the exception, and as a consequence it may be said, without fear of contradiction, that the profession now numbers in its ranks men and women who have developed considerable ability as practical financiers. Ephemeral speculation has given place greatly to investment in landed interests which must always be perforce better secured than kite-flying operations.

Without taking time or space to enumerate the many professionals who have by wise investments increased their savings, it is designed now to mention an investment which has taken on it a particularly professional color, and in which Thomas W. Keene, Julius Kahn, John H. Meech, F. D. Bunce, Carl and Theodore Rosenfeld, Harrison Grey Fiske, F. M. Martineau, May Robson, Ben Hendricks, Frank Jamison, Charles Mitchell and a large number of others are interested.

This investment has land as its basis, which in any event, situated as the land is, must realize the amount invested, and will probably within the year bring more than one hundred per cent. profit.

The scheme has been kept well in hand by the promoters, who have through themselves and friends liquidated all the liabilities due and provided for those to come, at the same time reserving enough of the stock of the company that other members of the dramatic family may benefit by the transaction. The title of the corporation spoken of, which is incorporated under the laws of this State, is the Island Grove Land Company, of which John H. Meech, of Buffalo, is President, with its main office for business reasons, at Lancaster, Erie County.

The land is situated on Grand Island in the Niagara River, and consists of 607 acres. This land is nearly the only property of the 18,600 acres on the island which has not already been bought at nearly exorbitant rates by different manufacturing corporations which, with the railroads, have fairly fought for a foothold on the island.

Land on Grand Island which could have been bought ten years ago for $150 an acre has been sold within the past month for $1,500 to $2,000 an acre.

The reasons for this boom in real estate are that the working of the new tunnel turbine wheels will produce electrical power of from 225,000 to 250,000 horse power; that the Canadian Pacific Railroad will cross the Niagara River above the Falls at Grand Island, where immense depots will be established, and that by an act of the Legislature, passed during the last session, certain persons were authorized to bridge or tunnel the Niagara River, thus making a railroad route from Buffalo to the Falls, about seven miles shorter than the present one.

With the prospective enterprises in operation, the land contiguous to the Niagara River will be occupied entirely between Buffalo and the Falls. Already Buffalo has felt the effect of the boom, having added to its population during the past year 40,000 persons. The company spoken of, composed, as stated, nearly all of theatrical people, is capitalized at $180,000, the land purchased being syndicated at $297 an acre.

For this land a heavy increase has already been offered, how much we are not at liberty to say, but shrewd men on the ground have said during the past week that the property now held by the company named within this present year will be sought for by capitalists as one of the best investments of the age.

When our attention was first directed to this field for investment we were inclined to view it favorably owing to the fact that John H. Meech, one of the most conservative of men, is president of the company, and the owner of a large block of its stock. Investigation satisfied us that the venture is all that is claimed for it, and that the stockholders who get in "on the ground floor," so to speak, will realize handsomely at no distant date.

Julius Cahn, whose office is in the Empire Theatre building, has studied the subject carefully. He acts as agent for the company in New York, and he is himself the possessor of considerable stock. Mr. Cahn has maps and pamphlets descriptive of the property, and he will be happy to give all details concerning the enterprise to managers or actors who may be desirous to make enquiries concerning it. In all probability, the $30,000 worth of stock as yet purchasable will be subscribed for inside of the next six weeks.

KATHRINE CLEMMONS' SEASON.

There are few managers who can take a new star and a new play and secure such "time" as the Fifth Avenue Theatre, New York; Duquesne Theatre, Pittsburg; Albaugh's, Washington; Academy of Music, Montreal; Lyceum, Baltimore; Miner's, Newark; Park, Brooklyn; Grand, Cincinnati; Broad Street Theatre, Philadelphia; and Masonic Temple, Louisville. This is what Manager John W. Hamilton has succeeded in doing for Kathrine Clemmons in A Lady of Venice, and it reflects great credit on him. Personal popularity goes a good way in booking an attraction. M. Marius will arrive from London this week for the purpose of staging this play. Mr. Hamilton promises that it will be one of the costliest productions of the coming season. Even the furniture to be used will be made to order.

THE PARIS ACTORS' ORPHANAGE.

The principal object of the Actors' Fund Fair last year was to establish an asylum for actors' orphans. President Palmer in his annual address at the Fund's anniversary meeting a month ago reminded the Association of this obligation, and expressed the hope that during the next twelvemonth arrangements would be made to fulfil the solemn trust laid upon the Fund and its officers by the public that so generously answered the appeal made in the form of the great and remarkably successful Fair.

Such an institution as is contemplated already exists in Paris. The Orphelinat des Arts has been in operation there for some time past. On June 8 its annual meeting was held in the hall of the Theatre d'Application. Some account of that meeting may be interesting to American professionals.

The president of the asylum is Madame Marie Laurent, the veteran actress. On this occasion she was surrounded on the platform by the ladies forming the executive committee. Madame Laurent read a detailed report of the work of the orphanage during the past year. In the course of it she referred touchingly to the excellent results achieved by this charity, supported by actors, painters and literary people.

She read an extract from a letter received from Mlle. Douillet, a scholar who graduated not long ago from the orphanage. "Thanks to the instruction I received at the orphanage," she said, "I can earn my living. It is because of your bounty that I have become a serious woman, and I shall always cherish in the depths of my heart the profoundest veneration for that dear house where I passed my childhood."

Madame Laurent announced that during the year the orphanage had secured twelve certificates of study, one *brevet d'institutrice*, nineteen nominations to the Society of Elementary Instruction, eleven brevets of the third degree, five of the second and three of the first.

Madame Scalini, the treasurer, made her annual report. It showed that with all expenses paid on the first of June the orphanage had on hand 22,000 francs, and with its invested funds a sum in the aggregate representing nearly $6,000. The meeting was brought to a close by a very interesting concert, given by the scholars of the orphanage.

The women of the French stage, with comparatively small resources, have accomplished practical results—results that are the more remarkable when it is remembered that in Paris there is no such professional unity and no such opportunity for achievement in such a direction as exist in this city. The excellent progress made by the Orphelinat des Arts should encourage the Fund to undertake to carry out its trust. It has been given abundant means for the purpose of providing for the orphans of the stage.

THE THEATRICAL LEGAL BUREAU.

Several weeks ago The Mirror referred to a plan which was then in embryo, to establish a Theatrical Legal Bureau. It is now an established fact. The Bureau's announcement will be found in the business columns of this issue. The manager of the Bureau is a man of ripe experience in all theatrical matters, and having a large corps of legal assistants the new institution may prove a boon to the professional world. The Bureau announces that no charge will be made for collecting claims unless successful. It will make a specialty of vigorously prosecuting play pirates and theatre managers who permit stolen plays to be given in their houses. C. R. Gardiner is at the head of the Bureau, and he refers, by permission, to Managers A. M. Palmer and T. Henry French.

MONTE CARLO.

Primrose and West announce that the details of their forthcoming production of Monte Carlo are all arranged and the preparations for it are well under way. Henry J. Sayres has been commissioned to engage the best performers that can be found and to stage the piece in the most elaborate manner. George Wilson, who will be the star of Monte Carlo, has left town to compose a new budget of songs. When he was on the minstrel stage he used to turn them out rapidly, and his talent in that direction is now as fertile as then. A specialty performer, whose act is distinctly novel and original, has been secured for this production. A large orchestra and brass band will be carried. The band will give special public concerts.

REFLECTIONS.

A tour of the South and West is being arranged for Charles T. Ellis, the German comedian, who has not yet visited those sections of the country. Robert J. Donnelly has rewritten Count Casper, which Mr. Ellis will use on this tour.

W. F. Henderson and Robert Brower will jointly manage Walker Whiteside next season.

Richard Karl, of the Hinrichs Opera company, and Mrs. Frank Starr were recently married at the residence of the bride, 853 North Howard Street, Baltimore, Md. For three years Mrs. Starr has managed a theatrical boarding-house in that city.

Howard Kyle has an interesting article on Edwin Booth, with anecdotes and personal recollections, in the last number of Philadelphia *Music and Drama*.

James A. Reilly's German Soldier will probably have the services of the author of the play, Harry W. Emmet, in the cast. Master Robbie Reilly has recovered from his accident and will reappear in the child's part. One novelty Mr. Reilly will introduce next season is to have specialty performances instead of *entr'actes*. The curtain will not fall until the close of the play.

A fine violin, the property of Carl Bosche, leader of the orchestra on the Casino roof garden, was stolen after the performance at that resort on Sunday night, June 18. On the following evening a valuable cornet belonging to Wood and Shepard was taken, and the next day they missed a mandolin. Articles of clothing have also disappeared, and the thief remains undiscovered.

The committee on subscriptions for a new Music Hall in Boston has assurance of the required $400,000.

Lottie Barr, daughter of George and Rachel Barr, was married to E. M. Brown, of Poughkeepsie, on June 21, at the home of her parents, 13 Day's Park, Buffalo, by the Rev. Andrew Purdy, of Asbury Methodist Church. Mr. and Mrs. Barr and their daughter were members of The Limited Mail company last season, and Mr. Brown was musical director of the company.

E. E. Rice is looking for a theatre in which to produce Venus next season.

Charles W. Clapp has brought suit for salary against William R. Hutton, reputed to be the backer of the company that went out to perform Scottish plays last season and finally stranded. Mr. Hutton, who is a civil engineer, claims that he was not responsible for the undertaking.

Harry Graham has been engaged as musical director of A Crazy Patch company. Harry Philips, the manager, will organize for the season of '94-95, he says, a company to be called the American Comedy company.

Under John W. Hamilton's management, Eldorado is booming. The receipts this year have been larger than in previous seasons. A matinee—the only one of the season—will be given on the Fourth. A special bill has been arranged.

Comittant, the French composer and critic, is arranging incidental music for the production Rhéa is to make of The Queen of Sheba. David, of Paris, is designing the costumes. Frank Dietz, Rhéa's manager, says that the production may almost be termed spectacular. Scenes of Asia and the Orient will be graphically reproduced.

Manager Lothrop, who already controlled the Howard Athenæum and the Grand Museum in Boston, and theatres in Worcester, Portland, Providence, and Pawtucket, has added the Brockton City Theatre to his list, and will conduct it in his usual enterprising manner. His latest acquisition is one of the best equipped theatres in New England, and he will use such judgment in his bookings that every engagement will be noteworthy.

The Academy of Music property in Chicago, on Halsted Street near Madison, held under a lease by H. R. Jacobs, whose term was recently renewed for twelve years, has been bought by John Hanscom, of Chicago, from Carrie E. Pope, of Dayton, O., for $160,000.

Charles Dickson says that his new play will be a radical departure from the style of pieces in which he has been seen hitherto. It was written by Henry Doblin. The MS. has been revised by Charles Klein. Mr. Dickson's part contains considerable comedy, but it also requires dramatic work. It will be played next season in alternation with Incog. Mr. Dickson, who has engaged an exceptionally strong company, will leave town in a couple of weeks to obtain a rest before beginning rehearsals.

Nearly forty weeks' time has been booked for Charles E. ("Parson") Davies' spectacular production of Uncle Tom's Cabin, with Peter Jackson as the star. The company will begin rehearsals Aug. 21 at Mt. Clemens, Mich. New scenery is nearly completed. Various printing firms are turning out handsome lithographic work. Mr. Davies is confident that his organization will be one of the most expensive on the road next season. He left for Chicago on Thursday for a short business trip. He will return July 15.

Adolph Bernstein, leader of the orchestra at the Columbian banquet in Lenox Lyceum, was allowed five dollars for each of his musicians. He demands seven dollars for each, and threatens suit.

THE NEW YORK DRAMATIC MIRROR

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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

AMERICAN—THE PRODIGAL DAUGHTER, 8 P. M.
BROADWAY—PANJANDRUM, 8 P. M.
DALY'S—KELLAR.
GRAND—HELD IN SLAVERY.
IMPERIAL MUSIC HALL.—VARIETY.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA.
TONY PASTOR'S—VARIETY, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal*.

AN exchange notes the fact that handsome actresses, when they appear in court seeking justice or a verdict, so disarrange the machinery of the law that they always get what they desire. But judges and juries are human: and a handsome woman, whether actress or not, is always a dangerous antagonist, and almost always a successful suppliant, in court or out.

A CORRESPONDENT of a London paper, searching for the cause of the recent stagnation in theatricals in that capital, asks: "Does the stage suffer by actors going into society?" This is a difficult question. But the actors who go much into society must suffer far more than the stage.

THE newsdealers of New York are an important, a well-organized, and a well-officered body. Their annual election, held last week, was a lively affair, and its result was satisfactory. They will picnic at Lion Grove on Aug. 29. May they enjoy themselves!

MARY ANDERSON-NAVARRO writes from a French watering place in denial of the recent report that she would return to the stage. Nobody that knew her believed the report. And yet, who would not welcome her back?

BERNHARDT recognizes and adopts a better method when she sees it, after all. She has introduced the English custom of stationing the prompter in the wings, where he is really less liable to interrupt her than in front.

IT is quite evident—whatever may be the rule in Chicago—that the visitor in New York, when in doubt, goes to the roof-garden.

SILVER has greatly depreciated. But it is still accepted—and happily in fair quantities—at the box offices.

RECENT events suggest that a revival of Divorce might prove popular.

WHAT DOES IT INDICATE?

NEVER before in this city—and never before in large European cities—has there been such a success of and so much of the variety performance. Half a dozen or more places in New York at this time—not the regular season for amusements—are running prosperously with vaudeville entertainments, while some of the so-called comic operas that fill other houses are made up largely of specialties of the same species.

Does this mean that the play—involving a story and a sequence of incidents—is becoming unpopular?

We do not believe that it does.

Perhaps we are in a time of transition, and public taste whets itself on the unrelated morsels that offer in the form of the variety show. Unless all natural likes as to amusement are changed, however—and this is as improbable as that human nature is changing—a surfeit of the present fare, by and by, will result in a greater love for the play than ever. And it is probable that a better general class of plays than before will be demanded.

This recurrence of the drama almost exclusively as a means of emotional pleasure may be depended upon for one reason, if for no other. Woman—that wonderful creature by whom the world lives and for whom man exerts himself for good or for ill—cannot feed her natural demand for sentiment on the variety show. There is no sentiment in it.

She must have the play, because it moves her emotions and excites her sympathies. And what woman want, man himself must take and enjoy with her.

Thus, while woman lives, must the drama live.

PERSONAL.

LAVINE.—Says the Boston *Herald*: "As Amorita in the Pauline Hall Opera company, Clara Lavine makes a triumph. Her pretty, graceful figure, pleasing presence, bright, expressive face, and pure, true soprano voice explain it."

KENWARD.—Edith Kenward closed a week's engagement under the management of Arthur Wallack at the Grand Opera House last week. To-day (Monday) she leaves for Chestnut Hall, Liverpool, Nova Scotia, where she will Summer as the guest of her sister.

BYRON.—Oliver Byron has been advised by his physician to avoid the seashore for a season, and consequently he is passing the Summer in other atmospheres. For five weeks he has been in Southern California, latterly in Byron Hot Springs, and he will soon go to the Catskills or the White Mountains. On his way East Mr. Byron will stop in Chicago to visit his son and see the Fair.

WREN.—Fred. R. Wren, of Buffalo, was in town last week with Manager John H. Meech on business connected with the Grand Island real estate enterprise, described in another column of this issue. Mr. Wren has not acted in a number of years, having devoted himself to the real estate business in his home city. But he is well-known and well remembered as a member of the celebrated Wren family, and as a comedian of great ability.

HALL.—A. Oakey Hall has been quite seriously ill with brain fever. He was able to venture out and spend some time in his law office the latter part of last week.

ATHERTON.—Beatrice Atherton contradicts the report, circulated last week, that she is shortly to marry again. These unfounded marriage rumors connected Miss Atherton's name with no less than three men.

WARD.—May M. Ward, of Greenville, Miss., has been engaged by Charles Dickson for his company next season. Miss Ward is described as a very talented young woman. She has written several plays that show marked ability.

PAUL.—Howard Paul was a member of the London Savage Club for thirty years. Recently he transferred his allegiance to the Prince of Wales' Club, which is more convenient and *fin de siècle*. Mr. Paul expects to visit New York in August or September.

DE MOIRY.—Una De Moiry, a very clever dancer and actress, has returned from London where she fulfilled several engagements. Miss De Moiry will remain in New York during the Summer. She has been re-engaged for next season with C. A. Stevenson's Dramatic company.

CHEATHAM.—Kitty Cheatham has resigned from Augustin Daly's stock company. Miss Cheatham's position, while a member of that organization, gave her abilities wide scope and she has made herself distinctly valuable as a metropolitan favorite. She has received a number of offers for next season.

KIMBALL.—Grace Kimball, who is to succeed Virginia Harned as leading lady of E. H. Sothern's company when Mr. Sothern begins his annual Summer engagement at the Lyceum next month, is spending her vacation at the Masconomo House, Manchester-by-the-Sea, Mass.

BATCHELDER.—Fannie Batchelder, of Harrigan's Stock company, left town on Wednesday morning for Northampton, Mass. She will rest there until early in August, when she will return to town to rehearse.

ARTHUR.—Mrs. Paul Arthur (Katherine Grey) leaves San Francisco to-day (Monday) to sail around Cape Horn to New York. Mr. Arthur, who is stopping at the Lambs' Club, may go abroad, returning in time to meet his wife.

ROBIE.—Louis Robie has been engaged by T. Henry French as stage-manager for the roof garden of the American Theatre.

WHEATCROFT.—Nelson Wheatcroft and his wife, Adelaide Stanhope, are at the Atlantic Highlands. In the Fall they will return to their flat on West Forty-ninth Street. Meanwhile Mr. Wheatcroft makes daily trips to the city to look after the business of his School of Acting.

WARD.—Fannie Ward succeeded Amelia Somerville as the Mountain Maid in Adonis last week at the Casino. Miss Ward had previously played one of the Duchess' daughters in the burlesque. She is a small woman in conspicuous contrast to Miss Somerville, but she made a decided success of the part in her own way.

HILLER.—John Hiller, musical director of the De Wolf Hopper Opera company, and his beautiful wife, Jeannette St. Henry, the prima donna of the company, take a daily drive through the Park, arriving at the Broadway Theatre just in time for the performance.

SOZO.—Adelina Sozo, première danseuse, was engaged last week by George B. McClellan, manager of the Pauline Hall Opera company, to dance in the second act of Amorita in Boston.

MURPHY.—The Boston *Herald* says of Irene Murphy's performance of Falka: "Miss Murphy was particularly fascinating. Both in acting and singing she gave great pleasure."

CRAIGEN.—Maida Craigen is visiting friends on the Hudson. She is in New York every few days on business connected with her forthcoming starring tour with Frederick Paulding.

CROXTON.—Mary Croxton, who has been ill nearly all the past season, has recovered sufficiently to be able to go to her Indiana home accompanied by her mother. They intend to visit the World's Fair. After an absence of six weeks Miss Croxton will return to the city to begin rehearsals in A Lady of Venice with Kathrine Clemmons.

GILES.—Jessie K. Giles, the English vocalist, will sail for England by the *Servia* on June 22. Miss Giles has been in this country three years, during which time she has not visited her home. She has been a member of the Ship Ahoy and other musical companies. Miss Giles expects to return next Fall.

JANAUSCHEK.—Madame Janauschek has returned to her home in Brooklyn, where she will remain during the Summer.

ROWAN.—Lansing Rowan is having made several novel and striking gowns to wear next season as Mrs. Horton in Dr. Bill.

DAVIS.—Jessie Bartlett Davis is in Chicago, where it is likely that she will remain during the entire Summer. The Chicago *Herald* says that she has not yet decided whether she will return to the stage next season, as she is inclined to enjoy the comforts of home for a year.

VASSAR.—Queenie Vassar, Harry Kernell's widow, was married quietly to William P. Lynch, son of Mrs. Lynch the jeweller, on June 22. The news of the marriage leaked out last week. Mrs. Lynch will leave the stage.

VINING.—Bebe Vining, the comic opera soubrette, last seen in this city in Fleurette at the Standard two seasons ago, and who has been appearing since then in California and Washington, has signed for The New South company next season.

WEST.—Percy West has gone to Geauga Lake, Ohio, where he has a Summer home, to remain until Sept. 1. Mr. West will then return to his duties as manager of the Berkeley Lyceum.

RISTORI.—In the Italian section of the fine arts department of the Columbian Exposition at Chicago are notable pictures, one of them of Othello in the scene of Desdemona's death, by the Marchese Giorgo del Grillo, who is a son of Ristori.

MCLELLAN.—C. M. S. McLellan, librettist of Puritania, is the author of the words of a mandolin serenade introduced in the third act of Amorita at the Tremont Theatre, Boston.

MR. DALY IN LONDON.

He must be indeed an unresponsive American that can read of the acclamation with which Augustin Daly and his company were received in London and con the details of the opening of Mr. Daly's new theatre in the British metropolis without emotion.

From the particular description of the floating of the American flag jointly with the British emblem on one staff from the top of the theatre, to the applausive impulse of the audience while the company sang "Hail Columbia" and "God Save the Queen" with vocal impartiality, the account of the event fairly bristles with interest.

Of late in New York, some of the theatres have entertained casual and remote royalty—incidental to a partial monopoly of the distinguished personage by governmental guides and social lions to the locality born—but really no New York theatre ever contained such an assemblage as that which graced Mr. Daly's new house in Leicester Square, and it is doubtful if such an audience ever so lost that inhibitive calm that generally pervades the elect as did the one that cheered and applauded and cried to Mr. Daly for a speech.

The American ambassador, Mr. Bayard, sometime of Delaware; Lord Salisbury, former Prime Minister of England; Sir Francis Henry Jeune, Thomas Hardy, the novelist; Henry James, Lord Rothschild, Sir Arthur Sullivan, Mrs. Mackay, and others hardly less notable were in the throng. None actually royal, perhaps, but all certainly distinguished. It was truly a proud day for America and for Mr. Daly. If there was anything of the event that was overdone—but perhaps this was really underdone—it was the "address" written for the occasion by Clement Scott and recited by Ada Rehan. The recitation, of course, was *au fait*. And quite probably on the musical tongue of this accomplished elocutionist some details that in a cold reading of the effusion take on strained relations with even eulogy tippled off with seemliness and plausibility. There were no doubt distinctions of intonation that characterized separately the Deity and Mr. Daly where in print they appear coincident if not coparcenary.

But, of course, this is a minor detail, and should not linger in the minds of absentees to embarrass full enjoyment of the other circumstances as set forth. Although far from the scene, THE MIRROR faintly wishes to put on record its happiness in the ceremonies and its compliments and wishes for the season now opened brilliantly at Mr. Daly's feet.

A STATEMENT BY JANAUSCHEK.

Madame Janauschek is annoyed by the reports printed in the *Clipper* and several other papers to the effect that when her season closed in Chicago, she owed her company four weeks' salaries. She makes the following statement:

"The most important fact is that it was not my company. I had nothing whatever to do with the engagement of any member of the company. Frank D. Hawley was the sole and responsible manager. I was under engagement to him and drew a salary.

"Our regular season ended in Milwaukee on June 10. Mr. Hawley asked the company to play at the Windsor in Chicago. For reasons of my own I did not wish to play any longer, but I yielded finally at Mr. Hawley's urgent wish, with the understanding that no change of cast was to be made. Mr. Hawley promised that everything should be faithfully attended to, and left us in Milwaukee to look after the business in Chicago.

"When we reached Chicago we found that Mr. Hawley had left us to our own resources. There was no one to look after the business, or to make the necessary preparations, for Mr. Hawley disappeared!

"Two members of the company left for the East to fulfil engagements. Mr. Edmund Collier and I explained the situation to Mr. Leavitt, manager of the Windsor. We told him that we were willing to play if he would guarantee the company's salary and other trifling expenses. This would have amounted to about $650 for *ten* performances, as I did not put in my salary, being willing to play for the sake of the company and to right the whole unpleasant affair as well as we could. We asked the guarantee because we understood that theatrical business in Chicago was not good, especially at the Windsor.

"We were delayed from day to day, waiting patiently until Saturday night (the 17th) and hearing nothing from Mr. Leavitt we left.

"It was not Mr. Leavitt's fault, but surely it was not my fault, either, and I should like to know the source from which came such malignant reports. Mr. Leavitt knew that I had nothing whatever to do with the taking of this date or with any other business outside the stage, and that I solely remained to screen Mr. Hawley's misdoings.

"Please, recollect that whenever the business was assumed by Madame Janauschek it never was said of her that she ever slighted an engagement, that she ever deserted her company, that she ever left unpaid four weeks' salaries."

CAN'T FIND A NAME.

"I am having a terrible time," said Charles Dickson to a MIRROR reporter, "trying to name the new play by Charles Doblin in which I am to star next season. THE MIRROR has announced several of the names, but they can't be used.

"There is something the matter with all of them. I named it Son-in-Law, but that was too much like the Heir-at-Law. His First Brief seemed, on second thought, to be too technical. The Bailey Case reminds you of a A Celebrated Case and The Leavenworth Case. California, the scene of the action of the play, is too indefinite. A Young American and The Prize Winner turn out to be copyrighted.

"I can't very well go out without a title of some kind, but it looks that way now."

AN ANCIENT VADE MECUM.

A very small volume in old-time letter-press—perhaps it was printed fifty years ago—has fallen into Mirror hands, and a few extracts from it will prove interesting to the professional reader of to-day. The volume was published in Philapelphia, Baltimore, New York and Boston, and has this title and description: "The Amateur, or Guide to the Stage. Containing lessons for theatrical novices, instructing them how to obtain a first appearance; how to conduct themselves in the green-room; how to go through a rehearsal and a first performance; the necessary dresses and properties described; the prices; how to dress, paint and make up for a part; salaries; rules; with all the rudimental information necessary to lead a stranger to the stage from the novice up to the actor; by a retired performer."

And this comprehensive description is in a measure borne out. The author quite evidently desired to offer something of practical benefit to stage aspirants, and earnestly set himself about his work.

"If you have fully determined to embrace the theatrical profession as a means of livelihood," he says in his introductory chapter, "the first, and I think the best step to be taken is to get into some respectable theatre or regular dramatic company. The most proper way to effect this is to address a modest letter to the manager previous to the commencement of the season, or to call upon him and acquaint him with your desire to become an actor by beginning at the foot of the dramatic ladder and learning the business, as a soldier learns the art of war, by regular, systematic, gradual drilling. Should your appearance and manners please him, he will most probably receive you on trial, at a small salary, and introduce you to his stage manager and prompter as a novice, and place you under their charge and tuition."

It is quite evident that stage aspirants in those times were far fewer than to-day, and that the requisites of dress were more modest is gleaned from the next paragraph:

"Having succeeded thus far, your next move is to possess yourself of the following articles technically termed 'properties,' which it is necessary for every actor to have in hand: A pair of white cotton tights, a pair red ditto, a pair of *flesh-colored* ditto, or a complete suit called "fleshings," a pair of white silk tights. These articles may be had of a theatrical furnisher, or at any general hosiery; or you can get them made to order, which is perhaps the best way, as the articles will then be more likely to fit your limbs, etc., a very important matter. Silk tights come as high as $10, but you can make a pair to answer for general use, by having a pair of long silk stockings sewed above the knee to white muslin *trunks* or short breeches. You will also need silk and white cotton stockings to wear with breeches and pumps, in various standard plays. These will complete your stock of hosiery for all common purposes. You will also want a pair of stage boots, made of russet, or yellow buckskin, and a pair of shoes of the same material, with straps and buckles. Yellow morocco or russet pumps, to wear with russets, are also very useful and effective *property*. You will likewise require black pumps, black shoes with large buckles for old men, and black boots with yellow tops, the latter article may be cheaply imitated by cutting them out of glazed leather, which you procure of any currier under that name; another way of imitating the 'fair top' is by covering pieces of pasteboard with yellow nankin, and affixing them to the top of an ordinary boot."

Having thus particularly disposed of "the legs and pedal regions," the author goes to other furnishings. These he says are "a variety of silk, cotton and kid gloves, a pair of buff-colored gauntlets, a stage collar, usually worn with shape dresses, tunics, etc., wrist ruffs, frills, and lace for boot-tops, caps and feathers; a black one, and a plaid or Scotch bonnet, etc. And the writer is kind enough to tell just how and where these articles may be secured, and their proper cost. "You will also require," he continues, "a dress coat, faced with white satin, or one that may be so trimmed for the characters or gentlemen of the old English comedies, with a pair of white satin or cashmere breeches, satin stock, or frilled cravat, to complete the dress, most, if not all other dresses to be furnished you from the wardrobe in all the regular theatres."

Stage swords were then regarded as "the next articles in importance and effect." The author says:

"The straight two-edged cross-hilted sword is the most frequently called for, and may answer your purpose for a while, but if convenient, you had better provide yourself with at least four kinds of these necessary appendages at once, as in the usual run of stock plays few characters can be considered completely dressed without them. Perhaps more than one half the small parts into which novices are *cast* are military officers, and how naked and ineffective it is to see one of these personages however subordinate, executing his orders for *business of the scene*, or merely walking on and off the stage, without his characteristic weapon! Therefore, in addition to the cross hilt above mentioned, you will appear to much more advantage, and have ample use for a Roman sword, a Scottish sword, or claymore, a light dress sword, a regulation sword, or Turkish scimitar."

After hints as to the procuring of these weapons, the author says: "You may, perhaps, obtain some of these articles on a more economical scale by purchasing second-hand swords and getting a smith or sword-mounter to alter them and affix cross hilts or basket handles to them. I have known actors to have one blade so contrived that they could attach three or four kinds of handles to it, and thus made it serve as many different purposes." He points out that with these articles the novice will require sword-belts and chains, and gives hints also as to the procuring of these. "You will likewise require," he continues, "particularly if your hair happens to be light, a black stage wig with a suitable set of ringlets to wear with it as occasion may demand; grey wigs, and a variety of cut and color; others will also be necessary, but your call for them will much depend upon the turn which your talents may take, or the uses to which the stage manager may see fit to apply them." And this follows:

"Having secured all the important articles and properties of dress, etc., you should next provide yourself with a *toilet box*, containing a *true* looking-glass, and receptacles or apartments for your paints, powders, India ink, gums, for fixing on your artificial beard and whiskers, etc., camels' hair pencils rabbits' feet for putting on your paint, towels, etc. For cheek paint there is at present a vegetable rouge in the cosmetic shops, which imparts a life like ruddiness to the skin, and is, I have found, more effective than the Chinese vermillion of the druggists, which is more generally used by the profession. I am aware that it is more common than commendable for young aspirants to commence their theatrical career with no other articles of toilet than a rabbit's foot and a shilling's worth of vermillion, and a piece of cork, thinking to borrow or *use* the other material of their roommates; but this is a presumptuous as well as a dangerous folly, inasmuch as it is often annoying and offensive to the actors, as it is liable to interrupt them at their *most important moment*, that of dressing, and may very justly subject the *novice* to ridicule, or humiliating reproof."

The next bit of advice would warm the heart of Alfred Ayres. It is:

"The next property I recommend you to possess, and an all-important one, too, is a full and correct copy of Walker's pronouncing dictionary. This let me entreat you to study thoroughly, so as to be *dead letter perfect* as an actor would say, not only in the pronunciation of every English word, and others incorporated into our vocabulary, but turn with equal diligence to his dictionary of ancient proper names, etc., in order that you may deliver every word, or proper noun, with classical correctness and precision. This will give you a confidence in your position which will overbalance many physical disadvantages, and save you from the mortifying penance of being corrected by the stage manager or prompter, laughed at by the audience, or satirized by the press."

The second chapter of the book is devoted to the conduct of the novice in the green-room, at rehearsal and with other preliminaries. It is urged "that to become an actor is first to be a gentleman," and much good advice generally with much that is technical is given.

The author enforces the difficulty of proper repose on the stage by quoting the remark of George Frederick Cooke when interrogated as to the most difficult and important part of acting: "Sir, it is to learn to stand still!" The author recommended much study, and named several old books of benefit; suggested a devotion of leisure hours to fencing; the exercise of the voice in some retired place in the open air, "according to the system of some *dramatic* elocutionist, for all the elocution you may learn, unless it be according to *nature* and theatrical or *stage* effect will be time and labor thrown away." And what an admirable suggestion, too, is this: "A leisure hour may also be very profitably spent at any exhibition of sculpture or statuary, or an historical portrait gallery. The first will give you an idea of the force and grace of attitude, while the latter will give you a knowledge of national customs, painting of the face, expression, national physiognomy, etc., all of vast importance to the actor, or would-be *master* of his *art*."

Every detail of instruction then thought necessary is imparted by this book, and much of it is amusingly quaint. "The manner or knack of stabbing yourself with effect," says the author, "is worthy of much attention." And then he continues:

"For this purpose spring daggers are often used. These consist of a loose blade so affixed to a hollow hilt of the same length that when the blow is inflicted and the blade pressed upon the body it is immediately forced up into the hilt and flies out again as the weapon is withdrawn. Another plan is to use an ordinary dagger (but let it not be too sharp at the point), and as your arm descends,

'To wildly plunge the weapon in your heart'

You may very gracefully 'let the murderous blade' turn inward with the bend of your arm, bringing the side of it against your bosom, and drawing the arm suddenly and ingeniously forth, with the point lightly touching the part supposed to be wounded, it will appear as though it were drawn directly from the heart. I have known some performers to inclose in their hand along with the hilt of the knife or dagger a small sponge containing stage blood (red paint and water), and on pressing which, as they drew the weapon forth, the red fluid was seen to trickle down the blade. But these sanguinary 'tricks' with the sponge, etc., are seldom practiced by legitimate actors, in what they dominate 'legitimate plays,' as they consider these 'bloody customs' as belonging exclusively to the melodrama and serious pantomime."

"The art of falling upon the stage with proper effect and without injury to the body, is an important feature of the actor's qualifications, and is also a great stumbling block in the way of the novice. The fear of bruising the head or limbs is almost ever apt to be uppermost in his mind, and is generally the sole cause of the injury which he is so much in dread of. An artistical and effective fall is the grand finishing climax to a part. I have known a clumsy and careless fall to destroy the impression made by a very good performance, ending it with laughter instead of with applause, and I have not infrequently seen an imperfect player stick and stammer through a lengthy part till the audience were on the point of hissing him, and yet positively save himself by a good fall, and thus end an execrable peformance with applause."

And the author tells how to fall:

"The most effective and telling death fall I know of, is to stand with the body erect, the head slightly inward to the floor. Your head being inclined inward will prevent its striking the stage, and the weight of your fall will be upon your back and shoulders. Do not attempt to break your fall by putting out your hands, or you will destroy both the picture and effect. The novice will probably inquire how it is possible to fall upon a hard floor or stage without bruise or injury? I answer, never brace yourself; let your corpus drop loosely and limberly down, as though it were a mass devoid of feeling, and its elasticity will prevent all harm. This must be evident to you from the fact that a drunken man seldom receives injury in falling, because being reckless or unconscious at the time, his body and limbs are perfectly relaxed and descending, as it were,

'Like to a boneless, nerveless mass of clay,'

is saved from harm by the cause above stated—its elasticity."

And he says in another place:

"After receiving your wound, or perhaps, I might say, your 'cue' for falling, do not, I entreat of you, drag out or burlesque the scene by extravagant staggering or stamping about the stage like a refractory cart horse, or as though you were seeking for a soft board to fall upon, but pay a due regard for decency, and at the same time husband your stage effects. Remember that your death blow, from whatever cause, is one point, your fall another, and your death a climax, and that in any intermediate redundancy of business or action you lose your hold upon the audience or form an anti-climax and mar the true effects. Let similar precaution govern your death struggle, should any be necessary, in order that you 'may die with decency.'"

CHAMPAGNE AND OYSTERS AGAIN.

H. S. Taylor will send on the road in the Fall a company acting Champagne and Oysters. This is the farcical comedy produced first in this country two years ago at the Park Theatre with James Lewis and Minnie Palmer in the cast. It is in the vein of Forbidden Fruit and other pieces of that decade. Champagne and Oysters made an emphatic success at the Park Theatre. It was adapted from the German by J. W. Shannon, the veteran actor and stage manager, and it was used by Henry E. Abbey for several seasons as a stop-gap when other plays failed. Mr. Taylor believes that the time and the taste of the public has come around again when the piece would be popular. He has accordingly arranged to have Mr. Shannon revamp it, and he has secured the rights to play it from Mr. Abbey.

BOOTH'S MENTAL ATTRIBUTES.

The Mirror two weeks ago gave a noted phrenologist's analysis of the head of Edwin Booth. Another such analysis, made by Edgar C. Beall, M. D., is quite as interesting. It is as follows:

"Edwin Booth had a large brain in all the best senses of the term, for the developments were chiefly in the superior and frontal portions. The cast of the tragedian's head taken after death shows a basilar circumference of 23 inches and a transcoronal measurement from the opening of one ear to the other of 14 inches. From ear to ear around the forehead the distance is 13 inches, and from the root of the nose over the median line to the occipital spine 14½ inches.

"The occiput, or back head, was not large. There was not much friendship, attachment, love, or affection of any kind for persons outside of a very select circle. He was exceedingly loyal and devoted to a few, but he did not wear his heart upon his sleeve. Indeed, not many men could endure the seclusion which seemed to afford him satisfaction. And, though unconsciously a mighty conqueror of the gentler sex, very few women could have commanded his love. He was instinctively a monogamist, and the moderate development of his cerebellum, as well as the compressed and finely chiselled lips and chin, betokened conjugal affection, both refined and under excellent control.

"The head was rather high at firmness, but the calipers showed only 5¼ inches from the auditory opening to the seat of self-esteem. He had very little of the feeling of self-reliance or self-importance and not much love of approbation. Probably no other man ever received so much applause with equal indifference. There could scarcely have been a more sensitive or modest nature. He used to say that his first ambition was simply to become a "leading man." His head was also narrow at the sides, a little above and forward of the ears, in the region of acquisitiveness, the diameter of the cast there being only about six inches. At destructiveness, just above the ears, the calipers showed only a little over six inches, and at combativeness there was only an average width.

"The crown rose to a considerable height in the central portions, in veneration, sense of the marvellous, and benevolence. His mind seems to have been centred in a species of aspiration toward certain planes of sentiment, which most persons would define as religion. Mr. Booth may not have had any fixed belief in the orthodox creeds, but he must have been very sensitive to all occult influences, and inclined to meditate upon the mysteries of the whence and whither. To the conspicuous strength of the sentiments in question may be traced much of his success in delineating the characters of Shakespeare.

"His benevolence was not of the sort which goes out freely to strangers or to any individuals as such, except a chosen few. This part of the brain, as any one may see in a profile photograph, was developed upward and backward, indicating a broad philanthropy rather than a special and ready sympathy for immediate misery, excepting always his nearest friends and relatives. Hope was very weak, and its deficiency produced a sloping appearance a little below and forward of firmness, which is at the summit of the head on a line with the ears. The head was wide at caution. Conscientiousness was probably larger than it appeared on account of the drooping of several adjoining convolutions, particularly those of self esteem, approbativeness, and hope. However, the sense of duty is often deficient in artists of all classes, for it tends to produce a certain inflexibility and precision of thought and manner which are somewhat opposed to the spirit of artistic work.

"The forehead was finely balanced. It was symmetrically developed in nearly every portion. The perceptives — individuality, form, size, weight, color, eventuality, and locality were all large. Order, the mathematical faculty, and music seem to have been moderate. His order was the result of taste, love of beauty, and a mechanical sense, rather than a desire for primness and system in material arrangement. He had also a good development of the upper forehead, which signifies reflective intellect, or the power to think and philosophize. The prominent eyes gave unmistakable evidence of phenomenal verbal memory, eloquence, and fluency of speech. The form of the lids suggested sincerity, and the general expression indicated poetic sentiment of the highest order. The diameter in the upper temporal region of the cast at ideality is five inches. The cast of Lawrence Barrett at the same spot is three-quarters of an inch wider. Barrett had a more expansive, turgid and florid imagination than Mr. Booth, but the latter excelled him in genuine artistic instinct and taste, as a result of his closer fibre and more harmonious brain. There was no phenomenal width at any part of Mr. Booth's head, and as to his ideality, he had more exquisiteness of feeling than extravagance in this direction; and in appreciation of the quality of things rather than their mere ornamentation, and in the conception of a high polish, whether material or mental, it is doubtful if he had any superiors.

"Edwin Booth was not a great mimic in the ordinary sense, and while he had the rare ability to disguise his personality within certain limits, he was best in the interpretation of a few sublime characters with which he sympathized at heart, such as Hamlet, Richelieu and Lear. He was a great actor largely because of his general superiority as a man, and he might have become distinguished in many other departments, especially in medicine. He could have been eminent as a surgeon, and but for his modesty he would have done much more than he did in a literary way. He was magnanimous and brave, generous and tender."

IN THE WINGS.

There is one thing for which the first-night critics at the American Theatre forgot to thank Henry Pettitt and Sir Augustus Harris, authors of The Prodigal Daughter. These distinguished melodramatists have not sprung the police and the handcuffs on the villain in the last act, in full view of the audience. They couldn't—of course—do away with the venerable custom, for the American Theatre has a large balcony. So they relegated the episode to the side scenes.

I feel a great pity for the actresses on our stage whose so-called portraits are published parti-colored in that wonderful scrap-basket, the New York *Recorder*.

Rosina Vokes and Annie O'Neill have fared the worst. The principal trouble with the *Recorder* pictures is that the outline and the flesh tints are not "registered" properly.

So it is that the pink intended for Miss O'Neill's cheek finds itself upon the chin, and the burnish meant for Miss Vokes' curls is located on her nose.

Let us give a little credit where credit belongs.

The daily papers have been proclaiming the prodigality of the management in producing The Prodigal Daughter.

Leonard Boyne, especially engaged for the purpose, put on the play. He attended to everything, from the rehearsals of principals to the buying of furniture.

When he spent hundreds of dollars on tables and chairs and *bric-à-brac*, he was told he had forgotten the audience would be made up of denizens of Eighth Avenue. When he saw to it that real cabs are driven on the stage in the hotel scene, a groan went up from the box-office.

Mr. Boyne knew what he was about. The audiences at the American are distinctly "carriage" audiences. Fifth Avenue is as well represented as Eighth.

During the short time he has been here, Sandow, the strong man, appearing at the Casino, has made many friends.

Like most muscular men he is good natured. Off the stage he appears stocky. He is very fond of theatregoing. Of an afternoon he is often at the Imperial Music Hall.

He thinks that Lottie Gilson, the little magnet of that place, is simply superb.

The members of the Twelfth Night Club will play three new one-act plays at an afternoon performance in the Lyceum Theatre some time this Summer.

They are by Sydney Rosenfeld, Alice Ives and Charles Barnard.

The actresses in the Club that have not yet had a metropolitan hearing will fill the principal parts, and Lizzie Hudson Collier, May Robson and others well known in New York will appear as characters that have little else to say than: "The supper is served," or, "The carriage waits."

I hear that the builder of the Abbey and Schoeffel's Theatre, at Thirty-eighth Street and Broadway, is three weeks ahead of schedule time. There seems to be no doubt that the house will open on the date announced.

Maggie Cline is seriously affected, I understand by her contact with nobility in the person of Lady Mansel, the song and dance artist on the roof garden of the American Theatre. During Miss Cline's appearance on the roof a liveried servant always interrupts her with the statement "My Lady, your brougham is at the door," and she is meditating seriously having her card read: "Margueritta de Cline, Third Avenue, East." Some time ago, by the way, I announced that Miss de Cline's visiting card is beautified by a portrait of herself in one corner.

Juliette Corden, who has succeeded Minna Landis as prima donna of the Thomas Q. Seabrooke Opera company in The Isle of Champagne, has appeared but once before in New York. This is rather odd, for she is a New York girl.

For four seasons she was the prima donna of The Bostonians. Just as that organization was about to produce Robin Hood at the Standard Theatre for the first time, she resigned to appear at the Royal English Opera House, London.

Essentially she is an American singer. All her training was received here. As Colette she made the hit of Duff's production of La Basoche. With the Bostonians her great success was in Mignon.

Tom Karl once said: "I do not except Parepa, Nilsson or Carey, when I say that Juliette Corden is the best Mignon I have ever sung with."

Joseph Humphreys, Charles Frohman's stage manager, has a desk in the room adjoining Mr. Frohman's sanctum sanctorum. He keeps count on the line of applicants for engagement that bombard the door, and he says that the daily average is twenty-seven leading ladies, sixteen walking gentlemen, three tragedians, ten character actors and fifty-seven soubrettes.

I hear that Oscar Wilde's A Woman of No Importance, now in course of production in London by Beerbohm Tree, is nothing more nor less than a revamping of Albert Delpit's Le Fils de Coralie, which has been produced in Paris.

Isaac Henderson, the author of Agatha, the play produced last season under the title of The Silent Battle, at the Standard Theatre, by Charles Frohman's Comedians, has written from London asking Mr. Frohman to release him from his contract with Mr. Frohman for the further performance of the play. The element of humor cuts quite a swath in Mr. Henderson's request. As The Silent Battle was a flat failure, as Mr. Frohman lost about $4,000 on it and had to withdraw it from the stage post haste, it is likely Mr. Henderson will be granted his request.

Pacolet.

THE NEWS BY WIRE.

Theatrical Despatches from the Principal Cities.

HOLIDAY-WEEK PROGRAMMES.

The Patriotic Celebration to be Assisted by Managers and Players.

DEATH OF A VETERAN LEADER.

Benjamin Vogel, of the Olympic, St. Louis, Passes Away—What Hall Has to Say About Chicago Amusements—Outside Theatres Closing—Corbett's New Venture—A Western Definition of "Literary Pursuits"—A New Anarchist Disclosed—How Bertie the Lamb was Led to the Slaughter—Professional Chat.

[*Special Dispatch to The Mirror.*]

CHICAGO, July 1.

One by one the "outside" theatres here are closing their doors because there is no business for them. Only the down-town houses which are within easy reach of the big hotels are doing well, and they continue to turn people away almost every night. The Alhambra and the Haymarket close to-night, and the Academy of Music will shut its doors for a time to-morrow night. There is no use of throwing good money after bad, think the managers, and wisely, too.

Corbett's opening and first week at the Haymarket was not large, and the house's profit on the second week was not $200. Manager Brady has secured a part of Fleischman's big Vienna café in Midway Plaisance at the World's Fair, and will put the champion pugilist in there with a specialty show on Monday evening, continuing until it is time for him to go into training for the Mitchell fight at Manager Will Davis' Willowdale farm, near Crown Point, Ind. Corbett ought to be a drawing card in Midway.

The Alhambra will reopen in August with Fraser and Gill's burlesque, Hendrik Hudson; or, The Discovery of Columbus, the scenery and costumes for which are being prepared. Meantime Corinne will be seen in Monte Cristo, Jr., at the Clark Street Theatre where she will open to-morrow afternoon, as long as it is profitable, and will rehearse the new burlesque. The Academy of Music will close to-morrow night with Dan McCarthy in The Rambler from Clare and will reopen in August with the regular bookings. Manager Leavitt's plans for the Wind or have not been announced. The People's, Standard and Empire are all "dark."

I met Ed. B. Ludlow here the other night. He is engaged in literary pursuits for the Summer in Chicago, being associated in the authorship of a book with a friend at the Jackson Park race track.

Edwin Travers, a clever young actor and a gentleman, is in hard luck here with a sick wife, and Percy Denton and some of his friends have arranged a testimonial for him Tuesday afternoon, July 18. "Uncle Dick" Hooley, with his characteristic charity, has given the use of his theatre, and a fine bill will be arranged.

In response to a request from Mayor Harrison and a petition signed by all of the local dramatic critics, the managers are arranging a big benefit for the waifs at the Auditorium soon, to raise a fund for "Poor Children's Day."

Charlie French—"Evans and Hoey French"—is here. So is Horace Vinton. So is Charlie Riggs, who piloted the Liberati Band and J. H. Shunk's attractions. Next season he has a venture of his own, taking out A Turkish Bath with McCoy.

M. L. Jacobs, of the Sedalia *Gazette*, who is your correspondent in that live Missouri town, dropped in on me last week. He is built like "Punch" Wheeler and is as good-natured.

A man named McConnell in your city has sent me a newspaper clipping headed "'Biff' Still in a Cell." Will you kindly state that I am not the "Biff" referred to in the article? I suppose this man McConnell and his partner, Johann Most, are happy over the pardon of their friends the Chicago anarchists.

The sheriff seems to have gone into the show business quite extensively here. He has closed Engel's Opera Pavilion, on the North Side. Charlie Warren and his wife, Marguerite Fish (Baby Benson) were under contract there but they compromised and are off for the European halls. The sheriff has also gone into the "black art" business. He closed an imported sausage factory in Midway Plaisance the other day.

The experiments of English performances Sunday nights at the Schiller has proven a great success; large houses being present both last Sunday evening and to-night. The business of The Girl I Left Behind Me continues so large that the idea of giving The Lost Paradise Sunday nights has been abandoned. Laura MacGilvray, a Chicago girl, has made her first stage appearance at the Schiller in Edna Wallace's role of Wilber's Ann, and has made such a hit that Manager Frohman has engaged her for next season.

Nate Salsbury's reception and luncheon to the Forty Club at the Wild West Show last Monday was a great success. Champagne in tin cups was a feature. Freiberger rode in the Deadwood coach and escaped with his life. Among those present were Frank Mordaunt, Royce Carleton, Anson Temple, Louis Massen, Harry Cane, William Morris, W. H. Thompson, F. H. Tyler, and Edmund Russell.

Ali Baba and Sol Smith Russell in April Weather continue at the Chicago Opera House and Grand Opera House, respectively. Willard's business in The Professor's Love Story at Hooley's is large and he continues his run to-morrow night. Lillian Russell, after six good weeks of Giroflé-Girofla at the Columbia, revives La Cigale to-morrow evening. America continues its immense business at the Auditorium, and The Black Crook, which closes fourteen weeks of enormous receipts at McVicker's to-night, will be followed to-morrow evening by Denman Thompson in The Old Homestead for a run.

Managers Al. Hayman and Charles Frohman, who were here to see the American Derby, returned to New York city last Tuesday. They will come back later to see the Fair, which they pronounce greater than The Girl I Left Behind Me.

Frank Mordaunt and his charming wife have rented a handsomely furnished flat on the North Side and are taking life easy.

All of the theatres will give special Fourth of July matinees Tuesday in place of the regular Wednesday matinees, and Mr. Willard will play The Professor's Love Story at a charity matinee at Hooley's to-morrow week.

Franklyn Fyles, of the New York *Sun*, called on me last Monday. He has been seeing the Fair with his family, and they enjoyed a lively time as their hotel was across the street from the Wild West Show and next door to a musical patent medicine entertainment, while the elevated and electric cars passed the windows of their rooms, and Mr. Fyles could truthfully say, with Mr. Pinkerton, "We never sleep." He left Tuesday for Colorado.

Stuart Robson has been the victim of a confidence game. In London recently he was approached by a dapper young man in trouble who represented himself as the son of a well-known Chicago judge. It was some police court case and in the goodness of his heart the comedian paid a fine of $100 and costs of $50, as this young fellow "had cabled home for money." Last Monday Mayor Harrison received a letter from Mr. Robson asking about the young fellow. Bertie the Lamb "had been led to the slaughter."

The Trocadero and the Grotto continue to do well and large business is the rule at Buffalo Bill's and with the English Military Tournament. The Creoles are doing finely at Sam Jack's.

Frank Sanger, of your city, is here to book attractions for Gotham. Did you ever think you would have to call on us for good things?

"BIFF" HALL.

BOSTON.

Strong Men's Week—William Wolff Complimented—An Ambitious Repertoire—Theatrical Chat.

[*Special to The Mirror.*]

BOSTON, July 1.

Next week is a "strong man's" week in Boston, for the rivalry which has been existing in New York has been transferred to this city. At the Tremont Sandow will open on Monday night his first appearance in Boston in two seasons. His act is an addition to Amorita which receives capital presentation by the Pauline Hall Opera company. The piece has been put upon the stage in an admirable manner and scenery and costuming do much to make the production conspicuous. Pauline Hall's Angelo is picturesque and pleasing and Rosa Cooke, Jacques Kruger and Alf. C. Wheelan, furnish fun enough of its sort to satisfy anyone. Among the pieces in readiness for production are Puritania, Madame Favart, La Belle Helene, Nanon and Miss Hall's new opera.

At the Park, too, there will be a strong man, Samson, whose act will be introduced at the conclusion of The Golden Wedding, which bids fair to run all Summer at this popular house. Every night sees something new added to the piece, which is really amusing now. William F. Mack has retired from the company to get a rest before the opening of the season of Russell's Comedians. Robert Evans, of the Clipper Quartette, is now singing his part and doing it well.

The Bowdoin Square has proved its adaptability to Summer opera, for the engagement of the Baker company, which concluded to-night, was one of marked prosperity. It is to be hoped that the success of this season will lead Manager Atkinson to give a more extended season another year. The Baker company would have remained much longer to paying business had it not been for existing engagements made long before. Bartholomew's Equine Paradox will hold the stage of the house for two weeks and then the theatre will remain closed until Aug. 5.

The Kate Loftus Travesty Sensation will be at the Palace next week.

There seems to be an impression in Boston that Marie Burress, formerly the leading lady at the Museum, is to be a member of Rose and Charles Coghlan's company the coming season. That is not the case. Miss Burress is now passing a delightful vacation at Allegheny City, Pa., and has not yet decided what offer to accept for next season.

Phillips Tomes has been engaged for Prince Pro Tem at the Museum next Fall.

William Wolff made a great hit during the season of the Baker Opera company at the Bowdoin Square. During the performance of Fatinitza, on June 28, Peter F. Dailey who sat in one of the boxes, climbed upon the stage and made a neat speech, presenting to Mr. Wolff a watch charm, the gift of friends in Boston. On one side is a lyre of diamonds, and on the other a suitable inscription. Mr. Wolff was taken by surprise by the presentation, but made an appropriate response.

July 13 is the date fixed for a baseball game to take place between the actors playing in the city. It will be played on the South End grounds, and will be under the auspices of the Boston Press Club. William Seymour will captain the actors' nine, and Alf C. Wheelan, who made so much sport at a similar game last Fall, will play. Dan Daly, of the Golden Wedding, will have a position, and Irene Murphy declares that were it not that her company was to be out West she would don a suit and try the game over which she is such an enthusiast.

George Bowers, business manager of E. H. Sothern, made a flying visit to Boston early this week. He passes most of his vacation in the Adirondacks.

Although the regular season of the stock company at the Grand Opera House does not begin until Oct. 2, there will be a preliminary season beginning on Aug. 28. The week will open with The Bells, in which Joseph Haworth will appear as Mathias. This will be followed by The Prince's Tragedy, a piece from the French by Louise Imogen Guiney, the translator of The Crust of Society. In this Lillian Masterson and Kate Dooling will play the two princes. This will be followed by Camille, giving Sadie Martinot her first experience in a new line of work. This week will end with a performance of Hamlet, with Joseph Haworth in the title role. With a stock company that will do this in a week what may not be expected in a season?

JAY B. BENTON.

CLEVELAND.

The Carnival of Venice—Comic Opera and a Saengerfest—An Event of the Fourth.

[*Special to The Mirror.*]

CLEVELAND, July 1.

There is little to chronicle. The Carnival of Venice is a great go. Arnold Kiralfy has got his ballet into fine shape now.

Falka is the bill for the last week of the Casino Opera company. Myra Mirella, the star feature of the organization, retired Wednesday night, her place being taken by Dorothy Morton, a member of last Summer's Lyceum Opera company.

The Wonderland has closed its doors. It will open September under the management of Kohl and Middleton, who promise extensive alterations.

The famous prima donna, Amelia Groll (Rita Elandi) has arrived in the city. She will take part in the Sängerfest. Fred. Coan has sold so many tickets for the Sangerfest to enthusiastic foreigners that he has forgotten how to speak English.

We are going to have Captain Anderson and the Vikings here on the Fourth.

Al. Wands, who left the road last February and settled down here to do newspaper work, is now looked upon by the fraternity as one of them. He is going to manage the publication of the Lyceum Theatre *Mirror*. He promises great things the coming season and says THE MIRROR will yet be proud of its namesake.

W. M. GOODHUE.

ST. LOUIS.

Operatic Successes at Uhrig's and Schnaider's—Engagements Extended—A New Summer Theatre.

[*Special to The Mirror.*]

ST. LOUIS, July 1.

Balfe's Bohemian Girl at Uhrig's Cave played to large audiences every night during this week, and all the favorites of the company met with generous applause. Miss Macenda, Mrs. Lodge and Messrs. Pruette, Lodge and Lydig being especially good. Next week another popular opera, Amorita, will be produced.

At Schnaider's Garden, The Mascot was given to large audiences and the tuneful opera was most cordially received. The cast was unusually strong. Commencing to-morrow night The Musketeers will be produced for a week's run. A new tenor, Richie Ling, will make his first appearance. On the evening of July 4 there will be a display of fireworks between acts.

The new Spanish dancer, Señorita Gautier, who is pretty and graceful, has made a most emphatic hit and will remain during the season.

A series of pyrotechnic displays will be given at Sportsman's Park commencing on Aug. 26.

Madame Cottrelly, who was only to have been at Schnaider's Garden for the first few weeks of the Summer, has been engaged for the season. She has made a pronounced hit.

The pleasant weather of the past few days has increased the attendance at both Uhrig's Cave and Schnaider's Garden.

The Summer Theatre now being erected at the Fair Grounds will in all probability be finished by July 4, and if arrangements can be made will be opened on that night.

Benjamin Vogel, for twenty-six years the leader of the Olympic Theatre orchestra, was found dead in his bed yesterday (Friday) at noon by his son Guido. Mr. Vogel was sixty-four years of age. He suffered with asthma for a number of years. He felt better on Thursday and went about to see several of his friends. He did not appear at breakfast on Friday morning. He was called at noon. Not answering, the door was broken in, when the body was found. The remains were cold, showing that he had been dead for some time. Mrs. Vogel is visiting friends in Chicago. She has been notified of her husband's death.

W. C. HOWLAND.

PITTSBURG.

Theatrical Matters Dull, But Oliver Twist Still Successful—The Two Orphans to Follow.

[*Special to The Mirror.*]

PITTSBURG, July 1.

Theatrical matters continue dull in this city, but plans for next season are forming, and the interval is being employed in the usual Summer work about the theatres.

Oliver Twist did well all this week at Harris', where The Two Orphans will be put on next week.

Sousa's Band gave two concerts here on Thursday afternoon and evening.

E. J. DONNELLY.

ASKIN TO MANAGE THE MASONS.

The Manola-Mason company will open its second season in Louisville, Ky., on Sept. 4. They will inaugurate the opening of MacAuley's Theatre, said now to be one of the handsomest theatres in the South.

Harry Askin, recently manager of Digby Bell and more recently manager of Henry E. Dixey, has been engaged to manage the Manola-Mason company for three years.

While in Baltimore last season Mr. and Mrs. Mason called upon Colonel John R. McCaull. The Colonel expressed a wish that his two daughters, Angela and Winnie, who have determined to go upon the stage, make their debut with the Masons. So it was arranged. The sisters are said to be talented. They will be cast for what Mr. Askin terms two charming little parts in Friend Fritz.

DORE DAVIDSON BRANCHES OUT.

Dore Davidson and Ramie Austen have extended their enterprise, and will have three plays on the road next season: By the World Forgotten, Dangers of a Great City, and Guilty Without Crime.

Mr. Davidson and Miss Austen will be the attractions in By the World Forgotten company, alternating with Dangers of a Great City in first-class houses only. Guilty Without Crime has been booked for a short tour with a special company with competent players cast for the parts originated by Mr. Davidson and Miss Austen.

After Nov. 1 Mr. Davidson will give a trial performance of a new play by a French author.

MATTERS OF FACT.

Tacatanee, the young Indian actor, will star the coming season under the management of Charles Leonard Fletcher, in a repertoire, which will include Othello, Nick of the Woods, Ingomar, and Dr. Jekyll and Mr. Hyde. Tacatanee has attracted considerable attention the past season in New York, having been seen in scenes from Othello and an Indian play on several occasions at Palmer's Theatre, the Fifth Avenue Theatre, the Standard Theatre, and Star Theatre, and the New York papers have all spoken favorably of his work. Mr. Fletcher says the young star is well educated, has a fine voice and stage presence and undoubted talent, and is bound to please any audience.

The stenographing and typewriting establishment of Zerlina and Laura Rosenfield, at 49 West Twenty-eighth Street, is flourishing. It has three branches equally prosperous. The Rosenfields do work for A. M. Palmer, Charles Frohman, Daniel Frohman, Frank W. Sanger, Joseph Brooks, William H. Crane, J. K. Emmet, Rudolph Aaronson, Alexander Salvini, Paul M. Potter, Clyde Fitch, C. M. S. McLellan, William Gillette, Bronson Howard, Clay Greene, Augustus Thomas, Woolson Morse and, in fact, for almost every manager and dramatist of note. Their success is due in large measure to accuracy and dispatch.

Lizzie Evans, who starred for several seasons, and was last seen in the leading role in The Nutmeg Match, has not yet signed for next season. Miss Evans will accept an engagement to star with a responsible manager having a good play.

Edward Webb, the well-known tenor, is at liberty for next season. He can be engaged for comic opera or comedy.

I. Bloom, of 287 Fifth Avenue, is advertising stage gowns at reduced rates during July and August.

The warm weather does not affect the business of Mme. Kruger, the dancing teacher, who continues to instruct many in fancy stage and skirt dancing at her studio, 4 and 6 West Fourteenth Street.

Eric Braddon is at liberty to sign for juvenile or light comedy roles. He is stopping at Wayne, Pa.

Tootle's Opera House at St. Joseph, Mo., is pronounced by the press of that city as the most beautiful theatre in the West, not excepting the magnificent structures in Chicago. Henry E. Dixey in Adonis will be the opening attraction.

Edwin Tanner, recently with Frederick Warde, is disengaged for next season. He has been seen in leading, character or heavy roles, acquitting himself with credit.

Robert T. Haines, last season with Thomas W. Keene, is summering at his home, 514 East Ninth Street, Kansas City, Mo.

The season of Joe Freeman's new attraction, Freddie Huke in J. A. Fraser, Jr.'s, new comedy-drama, For a Million, opens at the Standard Theatre, Milwaukee, on Aug. 27. The cast includes Andy Aman, Earl Doty, C. E. Perry, George Davis, Al. Feeley, Josie Doerr, Amanda Huke, Nettie Hamblin, Frank Calbush and several good specialty performers. L. A. Siddall will go in advance.

Harry Vaughn will go out next season as business manager of The Streets of New York. This old favorite will be equipped with new scenery and presented by a well selected cast.

FISHING.

Bob and I went fishing the other day mer. Bob said I could go if I would make the start at 4 A. M., and he bet all he had that I would weaken.

I set my alarm at 2. By a tremendous effort of will I got up when it rang,—and advanced it to 3. When again it sounded I wept copiously and advanced it to 3:30. At 3:30 I rose.

I left my hair in curlers, put on my shortest underskirt, and my shortest dress; I had worn it that first year on the road, in The Prisoner for Life. I used to wear $18 leggins with that dress—cliffs and things to climb you know, but this time I went into rubber boots. Over my array of curlers I pulled my Tam; besides all this I wore my heaviest undergear, a blouse shirt and a broad belt and long, heavy gloves. I felt very sick and I stumbled down stairs and—waited ten minutes for Bob.

"You are a brick," he said, adding after inspecting me, "and you look one."

"What do you eat when you get up in the middle of the night?" I sobbed.

"You don't eat, you take a pull." I took a big gulp from his flask, stuffed down some hard tack he added to the noble feast, shook myself together, and "All right, come on!" said I.

We sneaked out the back door, the only means of exit that time of morning.

When a man thinks he is having a good time it takes a lot to undeceive him. "Lovely morning," enthused Bob. A dank chill had seized me, and my voice wobbled as I answered, "Great—for fish."

"Well, what's the matter with the morning?" blustered Bob.

The mist was thick and cold and the landscape looked like a dirty dishcloth; but I got a new grip on my rod, and my pail of bait, and with much fortitude roared, "Shut up! Didn't I say it was great!" Then Bob called me a brick again, and we plodded through the wet grass in silence.

By the time we reached the "crick" things looked better, but it wasn't pleasant. We had come a short cut of Bob's, the stray tree branches had pulled my Tam so it hung in the back of my neck, only kept on by the band that was pushed to my eyebrows; a Tam isn't becoming that way; also, my face was wet from being slapped by the dripping leaves.

I set down my pail, wiped my face on my sleeve, and looking down on the leaden stream, ventured humbly, "That doesn't look much like trout does it?"

"On the contrary," Bob assured me, "that's just like trout." I said "Oh," and Bob said "Dry up!" and I said I wished I could; and Bob said that was always the way with girls who tried to go fishing, and I began to cry, and Bob told me to wipe my nose and behave myself. Then he baited my hook, and we called it square.

We fished, and fished, and fished, till I shrieked "Oh, Bob! we have missed the sunrise"! The water had suddenly broken into a glitter of blue and gold, and the whole world was dripping with sunshine.

"Nice, ain't it?" admitted Bob; then avoiding my eye, he suggested, "Maybe we had better go up stream a little."

I was too noble to say anything; a walk of half-a-mile through bush and bramble that seemed alive with frantic morning, brought Bob to a place that looked "likely."

"What do you think?" he asked insinuatingly. I could not help swaggering a little, and I returned that anyhow it didn't look like the other place. But Bob pretended not to hear.

It was a pretty spot; the water foamed and gurgled through a narrowed course, and, around a half covered rock in mid-stream, broke into myriad eddies. I felt I had been mean to Bob, but I wanted him to see I could fish, and upon this rock I airily leaped and "flung my fly"—we had decided that pail bait wasn't the thing, anyhow.

"You look out!" warned Bob, in what I considered a taunting tone.

I pretended not to hear; at that moment I believed the glory of the first catch was to be mine. I jerked my pole wildly, lost my footing, and caromed into the water. Bob hauled me out.

"I thought I had a rise," I apologized weakly.

"And found you had a fall," scoffed Bob. "Fine trout you make," he called attention to the hook bedded in my Tam o' Shanter. I said nothing, but pulled at my pole by the line I held.

"Pretty, isn't it?" Bob encouraged. "Trout sitting on bank fishing for pole!"

"Get out," said I.

"Well, if I couldn't fish better than you, I'd drown," aggravated Bob. Then kindly, "Better sit on the fence and drip." I wrung out my skirts, glaring fearfully all the time, and stoically emptied several quarts of water from my boots.

"Rock of ages, cleft for me, let me jump into the sea!" roared Bob, laughing so the hills echoed.

"I never could see," said I with dignity, "why one fellow always thinks it so funny when another fellow gets wet."

"You bet it's funnier than to get wet yourself," he admitted gleefully. Then said he would make up, and we went back to fishing.

The fish began to rise; past disasters were forgotten. As the shining beauties flashed into the basket Bob got tremendously excited.

"That fellow has taken midstream," he said in a husky whisper and sprang upon the rock. I went on fishing.

"Look at him! Looky-tim! looky-tim!" shrieked Bob. He held to view his latest catch.

His last catch made a final plunge, and fell upon the rock. Bob triumphantly pinned him with his heel, the next instant he balanced briefly upon his elbow, and then disappeared amid foam of his own threshing.

The water was silvered with the flash of fish escaping from the overturned basket. That was my time. I began a skirt-dance on the bank and yelled:

"Oh, get out! Do! Oh, come on the fence and drip! Oh, drip! Please drip, won't you!" I waved my hands and made joyful faces, and squeaked shrill squeaks of delight. "Oh, let me get the hotel wringer! Hot water is best for your feet! Wet your head while you are in. Wet your head, Oh," as Bob's heels flourished about the rock, "Oh, don't forget to wet your head."

Then the sight of Bob sprawling over the rock and clutching after fish, robbed me of speech, and I could only gasp and waggle my hands. When I got breath I continued:

"Learning to swim! Chin a little higher—oh, never mind the fish, scrape your heel for the one you stepped on. There's some of him in your hair, too!"

Bob crawled dismally to my side, saying something about thinking that having been in the same place myself would give me some feeling, to which I quoted rapturously:

"Oh, but it's a deal funnier to see another fellow get wet than to get wet yourself." Then I added at the top of my voice: "Rock of ages, cleft for me, let me jump into the sea!"

Then I got sorry for him, and I shut up. We hadn't much more luck—the sun was too high for fish. It was just right for drying clothes, though. When we were dry we began to pack up. Meanwhile, I stole a glance at Bob—he was doing the same at me. I wouldn't say anything, though. I made up my mind to die first. Presently Bob remarked:

"I suppose your falling in would be a big joke—if I should tell."

"No bigger than yours, if I should tell," I drawled indifferently.

"Strikes me it's to your advantage to keep still," mused Bob, closing one eye and critically sighting his rod.

"Strikes me it's to your advantage to keep still," I answered, omitting the bluff about the rod.

"Oh, it would be so funny!" warned Bob.

"Oh, it would be *so* funny!" I agreed. Bob gave up.

"Say, old girl! Don't give it away."

"All right," said I. Then being a noble-minded girl and a brick, I added:

"Let's divide fish." POLLY.

VIEWS OF BOOKS.

"The Shadow of Desire," by Irene Osgood. The Cleveland Publishing Company, New York.

THE MIRROR receives from the author this story in a volume silver-embossed externally and internally rich as to paper. The title suggests a tale of the sort that flare offensively from the news-stands, but in this respect it is a misnomer. There are, it is true, a few—a very few—lines of detail in one passage that are realistic, but as a whole the story may be called *fin-de-siecle* simply in its freedom from a respect for the long-obsolete notion of perfect exactitude in the marital relation. It tells the story of a girl who eloped with and married a man who quickly left her a widow; who returned home only to soon marry again a man somewhat older than herself; of her visit to a woman abroad—once her intimate—who had married for material convenience, and was in danger from the presence of her childhood lover; the visit having been undertaken with an idea to save this girlhood friend; of the narrow escape of the heroine herself from her friend's lover, whose faithlessness to the other woman led her to suicide; of his killing the elderly husband of the heroine in a duel with the thought that the heroine would then turn to him; of the heroine's horror and disgust, inspired by an eleventh hour awakening of love for her husband; and of a final mitigation of her misery by marriage with her own childhood lover, who had followed her all the years faithfully. This story is told in a desultory way, and with no novelistic symmetry. Digressiveness rather than narration, in fact, characterizes the book. The reader is borne off in nearly every chapter to witness some sport of hunting, of travel, or other pastime that is made relevant only suggestively by the participation of the characters. The author displays in this, however, much knowledge of such things, and each description is in itself more or less interesting for this reason. There are some matters in the story proper that excite rebellion in the reader for improbability. For instance, the husband of the heroine who is killed by the villain should have kicked the villain out of the neighborhood in which he was an interloper, even by polite usage, instead of letting the villain shoot him at twenty paces, as he passively does in the book. The duel is made incidentally interesting by the presence of a friend of the husband, one Colonel Tom Cockletree, who will at once be recognized as the crimson-haired Texan whose haunt was formerly New York, whose pastimes—by repute—include that of dueling, at least figuratively—or perhaps as a figurante—and who now has something in common with nitrate, or a nitrate king, so called, abroad. Mrs. Osgood has some individuality as a writer. She started out to make her heroine an Elsie Venner in temper and temperament, describing her love for snakes and likening her own "slow grace" to that of a reptile, but thought better of it. When the heroine's hands are described as "fresh and lovely, like pale pink china," we naturally abandon the shrug induced by the serpentine suggestion and feel more familiar with the pretty but erratic creature.

"The Drama. Addresses by Henry Irving." New York: Tait, Sons and Company.

In this volume have been set together Mr. Irving's lectures: "The Stage as it Is," delivered at the sesetional opening of the Philosophical Institution at Edinburgh, on Nov. 8, 1881; "The Art of Acting," delivered to the students of Harvard University on March 30, 1885; "Four Great Actors," delivered at the University of Oxford on June 26, 1886; "The Art of Acting," also delivered at the sessional opening of the Philosophical Institution of Edinburgh on Nov. 9, 1891. On all of these occasions something of the matter and spirit of these addresses was given to the public in the press; but it is the good fortune of the student of the theatre that he may find them complete in a volume. Mr. Irving, distinguished as an actor and producer of plays, is more than this, and although he may not be credited by his contemporaries according to the full measure of his desert, it seems sure that in the future he will be known at his true value. The dignity of his lectures at these great institutions and his assertion of the nobility of his calling make him a champion of the theatre as well as a great figure in it. In his first lecture at Edinburgh he condemned that spirit which pays cheap and empty honor to the drama in the abstract and withholds from the theatre as a working institution the credit due to it. "Fortunately," said he, "there is less of this than there used to be. It arose from intellectual superciliousness, partly from timidity as to moral contamination. To boast of being able to appreciate Shakespeare more in reading him than in seeing him acted used to be a common method of affecting special intellectuality. I hope this delusion—a gross and pitiful one as to most of us—has almost absolutely died out. It certainly conferred a very cheap badge of superiority on those who entertained it." And there is much less of it since Mr. Irving himself began to hold it up in its own malformation. His lectures everywhere breathe devotion to the best that is in the theatre and illustrate the integrity of the actor's art. He does not appear before learned bodies with the pretense of a mere dilettante, but proudly as an actor. And he proves the right of his calling to consideration with the best professions, and promotes respect for it even where respect has been withheld.

A CRASH IN CHINA.

A Crash in China, a new comedy from the pen of Fred. Wilson, is to be produced next season. The title and plot of the piece were suggested to the author while in Nankin during the Tiaping rebellion when provisions were scarce. The cook, a strapping Changmow, got into a sumpan and yeuloed down to a small village about three miles away from the big city, bent on getting something for the officers' mess.

Chang Li Soon was not over and above honest, and had a knack of confiscating. Although provided by the mess with cash to pay for what he got, the first thing he did on arriving at the village was to be caught in the act of stealing a pig, for which he was arrested, taken before the Teapoy or magistrate and ordered as many blows on his haunches as the porker weighed pounds—thirty-seven.

Chung was seized by two policemen, thrown on the floor, face down, his clothing stripped off, and at the first blow of the paddle he sprang to his feet and bolted through the crowd, upsetting everything in his way, and followed by a rapidly increasing mob. The throng grew so large that it filled up the narrow streets completely, while Chung rushed through a china store filled with choice crockery and antique china bric-a-brac and escaped to his boat, returning to headquarters without any provender.

When the people in the crowd asked one another what was the trouble, no one seemed to know. And so it is said it is with A Crash in China. Mr. Wilson has been retained to impersonate the Chinaman, and with his experience he ought to act that character with truth and without exaggeration. He will be supported by a talented company. His daughter Ella has been retained for the soubrette part.

The leading comedy part will be taken by Charles Grapewine. There will be several well-known comedians in the cast, besides a strong singing quartette.

The management has been intrusted to W. F. Dickson, who has looked so long after the interests of the popular minstrel company headed by George Wilson. Mr. Dickson is now filling the time of the company at the American Theatrical Exchange, 1480 Broadway.

COUSINS WITH "TWIN NATURES."

A man signing himself Harry Edwards and sending a printed letter announcing that he manages The World Renowned "Taylors"—Charles and Eva—cousins with twin natures,—asks for time at various theatres. He has printed on his paper The American Theatrical Exchange, New York City.

Will A. McConnell says Edwards is unknown at the American Theatrical Exchange.

John Powell, manager of the Music Hall, Barrie, Ontario, writes:

"I booked the Taylors—said to be mind-readers—for June 15, 16. Brightley Dayton, the advance agent, came a few days ahead. He had no printing matter as he should have had, according to the circular. He had no money. He put me to expense and ran up a hotel bill. On the fifteenth Edwards telegraphed canceling dates and asking to have bill of expenses sent to Palmer House, Toronto. On the sixteenth I went to Toronto, but neither Edwards nor the Taylors arrived there, nor have they been there up to date—June 22."

NIOBE UNDER NEW MANAGEMENT.

The sole rights to produce Niobe have been secured by W. W. Tillotson, who has owned and managed a large number of successful attractions and who is widely known. The company performing the comedy will be styled the Abbott and Tillotson Comedy company. It will comprise some of the best people in the profession. The season is booked solid in the best houses, the route extending as far West as Portland, Ore. Mr. Tillotson has engaged James W. Slocum as his general business representative. Niobe has been a money-making play ever since it was first produced in Boston, and under its new managerial auspices it will undoubtedly continue its prosperous record.

CUES.

Helen Barry is ill at Bellport, L. I.

Ella Byron has been engaged to originate a strong part in Darkest Russia. Miss Byron was in retirement last season owing to ill health, but she is now completely recovered.

Monroe and Rice have reunited. A few days ago a contract was signed by the terms of which they will star jointly again in My Aunt Bridget. New features will be introduced and a strong company is promised.

Several novel mechanical features are promised for Darkest Russia.

John R. Pierce, business manager of the Lyceum Theatre, at Rochester, is in town booking attractions for next season. He says that the last season was the best in the history of his theatre. While in town Mr. Pierce makes his headquarters at 25 West Thirtieth Street.

Louis Wiley, who was for five years dramatic editor of the Rochester *Post-Express*, has been appointed business manager of that newspaper.

C. B. Hawkins will star in a new play which will have a number of new and startling scenic effects. The tour will be under the management of T. L. Diggens.

Alf. Henriques has not been "removed," as reported last week from the position of treasurer of the Lyceum Theatre in Cleveland. The fact is that he has been transferred from that house to the People's Theatre in Toledo. This is a promotion, for at the People's Mr. Henriques will receive a larger salary and enjoy other additional advantages.

H. S. Taylor says there will be two Span of Life companies on the road next season. The Eastern company will open Aug. 12 at Philadelphia, while the Western company will start on Aug. 28 at Columbus, O.

Harry Sweatnam, who has been very successful in piloting such organizations as The Devil's Auction, the Kiralfys' shows and Dockstader's Minstrels, is at liberty for advance work or as business manager for next season.

The Clambake Club made an excursion to Garrison, L. I., on Thursday. E. E. Rice, Ben Stevens, C. A. Byrne, R. A. Roberts, Samuel Read, Charles Dillingham, Daniel Gillette, Steven A. King, Herbert C. Cripps, J. W. McKinney, and Theodore Anderson were present. There was considerable parliamentary debate over fifteen cents given by Mr. Gillette to Mr. Byrne and not returned. Professor Herrmann, the conjuror, was $2.50 in arrears for dues, but as he had stated recently in court that he had only fifty cents, he was excused. Samuel Read drove the white mule seen in Panjandrum.

J. H. Washburne will be the business manager of the Empire Theatre in Brooklyn, E. D., next season. Mr. Washburne is an old and experienced manager, who has been identified for years with the management of road companies. For five years he was connected with Proctor's Twenty-third Street Theatre, and last season he was acting manager of the Novelty Theatre, Brooklyn.

It is the Regent Quartette—not the Royal Quartette—that has been engaged to appear with Adonis on tour. The members are Marion Bohannon, Arthur Williams, Theodore Westman, and Lawrence Webber. The Quartette sang very successfully last week at the Manhattan roof garden.

Rose Melville has been engaged to play the soubrette role with the Zeb company. She will introduce her singing and dancing specialties and play Sis Hopkins, a character bit that she originated and in which she made a hit. John T. Hanson, comedians, topical singer and dancer, has also signed with Manager Harry Hardy, and will play Zeb. Manager Hardy has placed an order with Sosman and Landis of Chicago for scenery to be used in Zeb.

A divorce has been granted to Mattie E. Henderson from William E. Henderson.

Amelia Loy (Flora Woods) has secured an absolute divorce from Charles Loy.

Manager Kraus, of the Imperial Music Hall, will give a benefit at a matinee this week for the widows and orphans of the officers and seamen lost with the British war ship *Victoria*.

Reginald de Koven sailed for Europe on Saturday. He will be away almost all Summer.

J. J. Fitzsimmons and a party of friends saw Rachel McAuley off for Europe on Saturday, June 24. Mrs. McAuley sailed on the *Etruria*.

Viola Whitcomb, the assistant secretary of the Womans' Professional League, is spending a few week's vacation at Richfield Springs.

There are quite a number of professionals at the Greenwood Lake Glens. Walter Fletcher, George H. Woods, Jim Hayes and Kate Dunloe are among those enjoying the magnificent scenery as well as devoting a great deal of time to fishing, which is excellent.

Frank Silvernail and John Grieves have leased the Front Street Theatre at Baltimore. They will open it on Aug. 1 as a combination house at popular prices.

The Seattle *Dramatic Star* is again publishing exclusive news. It says: "Thomas J. Sealbrooke has gone to England for his vacation and will open his next season in Washington, D. C."

Bessie Bonehill's present tour through England is the most successful of her career, and she is enjoying a popularity second to no performer in England.

Fannie Rice and her husband, George W. Purdy, sailed Saturday on the *New York* for this city. While abroad she bought a comedy in London and a three-act operetta in Paris.

THE WOMAN'S PAGE.

"We Shall Have Rings and Things and Fine Attire."

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1432 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

A Wanderer's Notes.

I

The average visitor to the world's fair limits his stay to ten days or two weeks. The first day or two is spent in getting a general idea of the situations of the buildings. Afterwards the interior of each building is inspected and the rest of the time is devoted to exhibits of special interest to the visitor.

The engineer goes to the Mining Building, the artist spends hours at the Fine Arts, the farmer wanders through Agricultural Hall, stopping now and then for a glass of cider, a biscuit or a pickle; he prefers the cider, but he has to pay five cents for that, so he devotes more time to the upper floor of his favorite building, for there he can satisfy his appetite and quench his thirst for nothing, so generous are the samples of pastry, unfermented wines and jellies offered him.

The "player-folk" find something to interest them in each and every exhibit, but they probably find more to amuse them on the Midway Plaisance than anywhere else. There are theatres to be seen, musical(?) moanings to be heard, strange dainties to be tasted and queer vehicles to be used.

The managers of the different side-shows employ pullers-in after the fashion of our Baxter Street clothing dealers. True, these human spiders are less obstreperous in their treatment of the unwary flies they invite into their parlors than are their fellows of the Bowery, but their purpose is similar and their efforts are quite as frequently crowned with success.

An Irish village is the first web into which you are lured and the puller-in is an Irish piper, whose music is so allied to caterwauling that you pay your quarter and enter the place with the benevolent idea of seeing if he is ill and if you can alleviate his pain."

There are two of these villages, and consequently there are two pipers. One village is worth a visit, the other is not; but it would not be fair to particularize, for it is the misfortune and not the fault of the second that it is less attractive than the first For instance, there is a blacksmith's hut, empty and tenantless. A placard on the door bears this tale of woe: "This is a smithy. The blacksmith would be at work but his tools are detained at the Customs House." Then there is a building, ostensibly devoted to wood-carving. Here again, one is informed that the absence of carvers and carvings is due to delays in the Customs House.

In half-a-dozen places the same cause contributes to the same effect, so commiseration rather than blame is due our Irish friends. One village rejoices in a faithful copy of Blarney Castle, the other, not to be outdone, has a picturesque imitation of Donegal Castle.

To a Mrs. Ernest Hart much credit should be given for her efforts to revive old-time Irish industries. Moved by the pitiful condition of Erin's poverty-stricken children, she decided to help them in that best of ways, by teaching them to help themselves. The charity is a noble one, for it does not pauperize its beneficiaries and it does promote self-respect and independence among them.

Weaving and lace-making give employment to a number of pretty, rosy-cheeked girls who have been chosen as the representatives of Mrs. Hart's schools in Ireland, at the World's Fair.

Near these villages there is an old-fashioned restaurant which makes a specialty of home-made articles of diet. It is of this place that a Chicago paper tells the following story: "A young man, with the trade marks of country life clinging to his attire, entered the low-ceilinged room and asked one of the waiters what she could give him to eat. 'Sir,' said she, 'I can give you pies just like those your mother used to make.' The youth's brow darkened with the shadow of gloomy memories as he replied: 'Gosh! If that's the case, give me pudding!'"

The International Beauty Show employs a couple of gorgeously attired Scotchmen to play on genuine bag-pipes outside their building. They succeed in attracting visitors thereby, for every one is glad to enter the place, if only to escape the wheezy piping.

The "beauties" are not so homely as one might expect; some of them are really pretty. Their costumes are picturesque and becoming. But when one has said that much, there is nothing more to say.

The Turkish Theatre, under the management of Prince Antonious, gives genuine plays with the accessories of scenery and curtain. The Chinese Theatre does the same, but these two are the only theatres on the Plaisance where any attempt at acting is made.

The scenery in either theatre would hardly excite the envy of a New York manager, but it is better than nothing at all.

The curtain in the Turkish Theatre is a great square of some soft white material, with a huge scarlet circle painted in the centre. After each act the curtain falls and the audience can chat or criticise the play undisturbed by orchestral intermezzos. The orchestra plays while the drama is being enacted. This interferes with the actors and actresses a little, but one cannot help feeling that the plan has its advantages. There have been times when I have sat in New York theatres and longed for an orchestra to drown the words of the play.

In the Chinese theatre the acts are not divided by curtain falls. The "supes" come on and remove a few of the accessories, and the characters of the second act appear and go on with the play. This saves a great deal of time, though one loses many an illusion by this publicity on the part of the scene-shifters.

There are five theatres altogether on the Plaisance—Algerian, Egyptian, Persian, Turkish, and Chinese. In the first three music and dancing constitute the entertainment. Besides the theatres, there is one large building devoted to Hagenbeck's Wild Animal Show. There is also a Crystal maze, built like a Moorish palace, and there are two panoramas, one representing the Bernese Alps, while the other gives a fair idea of the crater of Kilanea in Hawaii.

Then in nearly all the villages native dances may be witnessed and native music greets the ear at every step. Outside the Chinese Theatre a band plays every half hour and crowds enter the place in the firm belief that some one is being murdered within, for the band is hidden from public view by quaint screens and the music sounds like death shrieks.

H. H.

The Secret of Youth.

How is it that the woman of the stage is the one woman of all the world who has solved the secret of eternal youth?

The average woman is middle-aged at forty; at fifty she begins to grow old; at sixty she is an old woman.

There are countless actresses who have crossed the forty line, and who seem to have scarcely emerged from girlhood; at fifty, and at fifty-five the zenith of enchanting womanhood seems often just attained.

Grandmothers there are upon the stage, grandmothers who still play girlish heroines—grandmothers all aglow with the fires of youth; grandmothers slender and lithe of form, swift of movement; grandmothers with soft, thrilling voices; grandmothers with dangerous witchery in their eyes; in short, beautiful grandmothers who are adorable.

"How do they do it? Ah! how do they do it?" That is what the grey-haired little woman in the parquet asks, as she sits under Rosalind's spell, and remembers that that same sweet hoyden was not a whit younger or lovelier a score of years ago.

Among the famous women who tread the boards there is one whose years number nearly sixty.

Her figure still retains all the graceful outline of girlhood. There is not a tinge of grey in her shining hair. Her eyes are as brilliant and sparkling as when they turned the heads of men whose sons now worship at the same shrine. There is not a suggestion of a wrinkle in the soft smooth skin. The red lips still pout over dazzling white teeth. In a word, this wonderful woman, who is nearly sixty years of age retains all the airy grace of girlhood, all the irresistible charm of early womanhood.

The subtle coquetry, which has ever been the pervading attribute of her personality, is as potent now as it was forty years ago.

This woman has spoken.

"What is the secret of youth?" she says. "It is very simple. The answer lies in this one word—repose. The preservation of youth is among the first duties of the woman of the stage. Would that the women in other fields of life could see and understand its wisdom! But you desire that I shall be personal. Well, here is a recipe which will compel old Time himself to stand still. A woman who wishes to be always young should sleep for at least eleven hours out of the twenty-four. She should also lie in bed for one hour after she has awakened in the morning in order to conquer any nervous restlessness. During the day she should take a nap, be it only for ten minutes. In the routine of her daily life she should cultivate repose above all things."

Repose is not only the unfailing sign of good breeding; it is an absolute necessity to the woman who would retain her mental and physical youth.

She should be sensible enough to maintain complete control of her nerves.

Nerves are frequently hard to manage, but an intelligent woman should be ashamed to let them conquer her.

A woman is not fit to govern anything if she cannot govern herself. She should never permit herself to become excited about little things, to talk fast, or to get into that very vulgar thing, metaphorically called a "stew." The inward woman should be in harmony with the outward woman. The outward garb of ladyhood is invariably neat and in order. The mental garb should conform to it. The head should be kept clear and cool, the nerves well in hand.

Men have the gift of repose instinctively. Hence their reputation for superior wisdom. Women, more hysterical, have not that advantage. Therefore women should cultivate repose.

Repose of manner is a debt which woman owes not only to her immediate friends, but to society in general.

The American woman inclines toward a "flurry."

Her nerves are constantly in evidence. She wishes to take a car. Evidently there is only one car in all the world for her, and she sees it coming while she is still some distance from the corner. She rushes frantically, and succeeds in catching it. Then she feels a serene satisfaction in her cleverness.

I doubt if that woman could ever be made to comprehend that she would have been far wiser had she permitted that car to pass on, and had leisurely boarded the next.

In America, the Eastern women, and particularly farmers' wives, grow old the soonest.

They are the women that have the least repose. The New England woman nearly always "bustles" about. She cannot learn the wisdom and grace of slow, easy and restful movement. This slowness of manner she should earnestly try to cultivate, as nothing is more irritating to our sensitive companions than a sharp rapidity of speech and action.

Many American women make work of their very pleasures.

When they travel they spend nearly all their time in that most awful of all penalties—sight-seeing.

Women who rush from picture-gallery to cathedral, from tomb to museum, imbibe little of the real atmosphere of the strange lands they visit.

Let me tell you that I have often lain in my hammock with a volume of Goethe in my hand and felt such a breath of Weimar as seldom comes to the curious who merely wish to cover with their own feet the ground where the master has walked.

Travel is a delight, and it is also a necessity to culture; but travel should be, like all else, reposeful.

The actress is the only woman who knows how to travel.

Travel is her occupation, and after a few seasons she falls into line as a veteran in the art.

The actress can take a twenty weeks' season of one-night stands as calmly and easily as the man of business takes his daily journey to the "street."

The secret of her power of endurance is again repose.

She takes the life quietly; snowsheds and floods become ordinary affairs, calling for no especial exhibition of excitement, and she is sensibly given to napping.

Heed not the foolish woman who will tell you that much sleep is waste of time! On the contrary it is an economy.

And so I sing my eternal song to those who would make the best of their lives for themselves and for others.

Repose, repose, repose!

Call it culture if you will, but do not deem it a selfish attribute.

What can be more charming for those who care for us than our appearance before them ever young in feature, brain and heart?

How may we of the stage live on and on to earn money that we may brighten the lives of dear ones, if we do not guard our youth?

You say that the position of the woman of the stage is peculiar and unique, and that other women would find it impossible to follow these precepts?

Educated and intelligent women in any walk of life can cultivate the habit of repose—repose mental and physical.

Repose does not retard woman's work. It helps.

Repose! It is good sense, it is refinement, it is youth and beauty!

SIS.

Fruits From the Scissors Tree.

In the June number of *McClure's Magazine*, Raymond Blathwayt has the first of a series of articles, relating to the capture, transportation, training and commercial value of wild animals. These articles consist mainly of interviews with that most famous of animal traders, Carl Hagenbeck.

As everyone knows, Hagenbeck lives in Hamburg. He left school when he was fifteen years old and began his business career by the investment of £150 in the purchase of wild animals.

The story of his methods and his wonderful success reads like a fairy tale and the article is well worth anyone's perusal though it will probably prove of especial interest to circus men and animal trainers.

It has been said by the enemies of the stage that one of the chief evils of a professional life is the separation of man and wife during the long Winter season. Such separations are too fequently necessary, it is true, but many an actress has given up a good engagement for the sake of being in the same company with her husband, although she may have to content herself with minor parts and sink ambition for his sake. A recent instance of this kind is the case of Madame Koning, wife of the ex-director of the Paris Gymnase, who abandons a good position for an uncertainty in order to accompany her husband. *Gil Blas* hints that the Konings may come to America if they find no theatre to suit them in Paris.

Fashions tells us that Jessie Bartlett-Davis can cook as well as she can sing. She is a notably good housekeeper and a living refutation of the old argument that stage-life detracts from the womanliness of an actress or a singer.

From the same paper, we take the following item: "In his recollections, Ernest Legouvé, the French Academician and dramatic author, adds to the list of geniuses who prove the saying of wise men, variously uttered, that genius is pains. Of Mlle. Mars he says that she rehearsed one of his pieces 68 times, and further that in the beginning of her career she used her left arm too freely in gesticulation. She allowed her instructor, Mlle. Contat, to tie a string to her arm, and whenever the left arm was going up Mlle. Contat tugged at the string. This happened once or twice, till in her excitement the pupil broke her bonds. Instead of scolding her, Mlle. Contat said: 'You wanted the arm that time, or you would never have broken the string.'"

The July number of *Scribner's Magazine* contains a most interesting article on Shakespeare and Montaigne. The article appears in the department of the magazine, called, "The Point of View." The writer does not accuse Shakespeare of purloining ideas from Montaigne, but he believes that the great dramatist found inspiration in the works of the great essayist. To bear out his theory, he quotes several paragraphs of which the following is a good example: "And if the worst happen, the distribution and variete of all the acts of my comedie is performed in one yeare. If you have observed the course of my four seasons; they contain the infancie, the youth, the virilitie and the old age of the world. He hath played his part.—*From Florio's Translation of Montaigne*.

In *Harper's Magazine* for July we find a delightful article by Brander Matthews on the "Function of Slang." He says: "The stage has its own enormous vocabulary, used with the utmost scientific precision." He says a great deal more about stage slang, which it would be obviously unfair to quote. We advise every one to read Mr. Matthews' entertaining little paper.

Last week's issue of *Harper's Young People* contains a brief but interesting sketch of Edwin Booth. It is accompanied by two portraits, one of Junius Brutus Booth, the other of Edwin Booth as Hamlet.

The following paragraph from the New York *Tribune* may interest readers of the Woman's Page: "The way to social success, it is said, lies in supreme indifference to it. In a play which has recently had a long run in a London theatre there is a scene representing a ball given by a lady of title, the role of the latter being taken by an actress of rare merit. 'It was worth my while going all the way to London to see that woman,' said a certain nervous little person who is famous in New York society for her dinners and various other entertainments. 'She gave me a lesson I shall not soon forget. There she stood, so quiet and indifferent and unconcerned—quite the grande dame. 'What a success I should be,' I reflected, 'if I could appear like that and not care two straws whether my guests enjoyed themselves or not!'"

As the Mercury Rises.

Last week some pretty Summer gowns were described under this heading. To-day we call attention to that dainty accompaniment of light attire, the parasol.

Many women make the mistake of choosing a parasol simply because it is pretty. There are other things to be considered. In the first place, how many parasols can you buy? Secondly, where do you expect to spend the Summer? Thirdly, have you a carriage?

If business has been poor this last season and one parasol must serve you, choose black for the color and silk for the material. Avoid eccentricity in the shape. The quiet style of parasol is usually called a sun umbrella, and it has the advantage of being useful during a sudden shower as well as in sunny weather. It is smaller than an ordinary umbrella and the silk used is thinner. It is appropriate for almost any occasion. Of course, it is too plain to look well with a very elaborate gown, but if you are too poor to indulge in more than one parasol, you are certainly too poor to wear elaborate gowns.

Sun umbrellas can be found at any large dry goods shop. They are sold at prices ranging from a dollar and-a-half to—as much as one cares to pay. Wooden and china handles are used. The economical young woman will choose a wooden handle; then, if she happens to drop her parasol no harm is done, whereas stone pavements are apt to disagree with china handles.

If you can buy several parasols, have one of white silk and one of black. It is a good idea to have separate lace covers which can be basted over the silk If you have these extra covers you can use the black lace over white silk and thereby possess a charming parasol for use with a "mag-pie" costume. White lace does not look well over black silk, however, but if you have an old light-colored parasol of blue, pink, green, or similar hue you can hide the stains of time with your white lace.

The question of lining is very important, and unless you are a great beauty, avoid violet or lavender silk. Remember that the lining forms a background for your face and that it should be chosen with quite as much care as you use in selecting the outside of your parasol.

If you have any regard for your fellow men and women do not buy a red parasol, unless a part of your Summer is to be spent in the mountains or at the seashore. The sight of a perspiring woman beneath a flaming parasol in the city during dog day weather has driven many a man to drink. Spare us, we beseech you!

On the other hand, if you are at some watering place you can make a most delightful color-study of yourself by carrying a scarlet sun shade and wearing a white Dutch or blue Bangor linen suit. With this combination, you should wear a white hat, white gloves and scarlet silken hose while your low shoes should be of scarlet leather.

If you have a carriage, you can indulge in brocaded or chiffon parasols to your heart's content. But in this case, a carriage means a Victoria or any luxurious vehicle in which you can loll back and look rich. Lace and chiffon are out of place in a dog-cart, though brocade is permissible in such a wagon if you are going to the races or some place where elaborate attire is appropriate.

Never carry a parasol with a tailor-made suit. The sun umbrella is the only "smart" thing to carry with this masculine style of gown.

Answers to Correspondents.

C. H. VAN B.; C. F. and others: The author of "At the Fountain" thanks you for your kind letter, but prefers to veil his identity under the nom de plume of "Fabian Grey." We may add, however, that he is the editor of a leading New York daily newspaper and a writer of distinguished merit.

MABEL H.: The paragraph, "Welcome Home" was written by the editor of this department.

V. M. T.: Send us your manuscript. We cannot tell you whether an article will be available or not until we have seen it.

F. C.: The paper to which you refer is issued in the interests of a manufacturing concern. It has no connection with THE DRAMATIC MIRROR.

A COMPANY FOR SARATOGA.

A company will go to Saratoga this Summer to give several performances in the open air of A Midsummer Night's Dream. Edward Lyons will play Bottom. Marion Manola, John B. Mason, Olive Oliver and Walter Granville will be in the cast.

It is probable that Jessie Bartlett Davis, Mary Shaw and Lilly Post will be members of the company.

The part of Puck has been offered to Edith Kenward, but she is unable to accept it because she has arranged to go to Canada this Summer on a visit to her sister.

Frank G. Cotter will manage the production. He represents a backer whose identity is not known.

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A Railroad Ticket F[illegible]

W. W. FREEMAN, Manager, Coleman House.

F. C. BANGS DISCUSSES THE STAGE.

The Enterprise Literary and Dramatic Association of Philadelphia celebrated its twenty-second anniversary the other day. F. C. Bangs, who is the Association's director and instructor, was asked to give his views of the stage on the occasion in question. He addressed the assemblage in the following words:

"It is not only a very difficult, but a very delicate, matter to safely advance one's personal views or impressions of an art that must be heard to be judged, and the qualities of which remain to be determined by the distinctive and peculiar preferences or prejudices of the hearer. The greatest triumphs of the most exalted geniuses that ever adorned the stage have left behind them no enduring proofs of their wonderful work. The sculptor's and the limner's art, that gave to the world treasures in marble or in glowing colors centuries ago, has been, is now, and still may be exhibited to the admiring gaze of millions yet to come; but no such material evidences of the actor's art can be vouchsafed to him. His glories perish with him. No matter how transcendent may be his genius; no matter how subtle may be his skill in presenting life-like effects; the grace, general beauty, and classic posing of his statue-work may rival the marvelous productions of a Raphael; his colorings, lights, and shadows, in minutest details, may stand beside the famed creations of an Angelo or a Titian—but all evidence of his work ends with his life. His statue-like and picturesque effects are but flesh and blood—his colors are but breath, and all 'vanish into thin air' the moment his form is cold, his voice is silent, and the ears that drank in his eloquence, and the hearts that thrilled and bounded under the magnetic spell of his magic power are numbered amongst the dead. That he lived may be set down—but can the written medium of cold tradition give any really satisfactory idea of the grandeur of his work? Alas, no! He lived, 'strutted his brief hour upon the stage and then is heard no more.'

"To the young aspirant for dramatic honors, the above view of the actor's life and fate is scarcely encouraging; therefore, let me turn the mirror round and reflect a more cheering and comforting complexion of the actor-artist and his work. Though he leave no enduring monuments of his labors behind him, his ambition to rise above the common level, to be great and honored in the world's esteem, is no less than that of the sculptor or the painter. He is no less an enthusiast in his art work: his mental training is no less arduous. His careful treatment of his physical attributes, and his soulful coloring of sublime thoughts, enchaining the eyes and enthralling the hearts of those who sit beneath the eloquence of his imposing efforts, will favorably compare, I think, with the most perfectly finished and skilful work that ever grew to life and beauty beneath the sculptor's chisel or the painter's brush.

"It is the actor's privilege to place himself in touch with the sublimest thoughts of some of the most immortal names that adorn the literature of the world; to embody the mental offspring of men around whose brows are wreathed crowns far more dazzlin and glorious than those that sparkle above the brows of kings. Think of the honor of walking hand in hand with Shakespeare, Schiller, Goethe, Goldsmith, and a score or more of other famed writers whose genius is revealed to the world chiefly through the mouths of actors.

"As there is scarcely a civilized nation on the face of the globe that cannot boast of its dramatic literature, so is there none that is minus its skilled dramatic artists. Is it any wonder then that the stage is popular? That people of all classes and degrees love plays and players? That enthusiastic aspirants are constantly augmenting its honorable list of followers?

"It is a rare incident in this enlightened and progressive age to find a man or woman who flatly, in wholesale terms, denounces the stage; and if we do we are very apt to set down the speaker as either a very narrow, bigoted, or silly person. Why, my friends, the church and State are not so near together to-day, in face of all efforts of late years to make them so, as is the church and stage. Now and then some imprudent minister airs his personal prejudices against the stage, only to make himself a target for merciless ridicule; and, as a rule, he merely gets his labor for his pains. In fact, he is not supported in his tirade even by the members of his own flock, so he is left to do his unchristian-like grumbling almost alone, whilst his flock are grazing in the bright wholesome fields of some well chosen dramatic pasture.

"I feel that I must not close my remarks without a passing reference to the social and moral life of the men and women who are on the stage; and remember, my friends, I speak advisedly. For forty years, 'man and boy,' I have been an actor; have played in many companies; have been brought into immediate contact with actors and actresses of all grades and classes—and I can conscientiously declare that there does not exist a fraternity of people less tainted with vicious impulses, freer from systematic harmful practices, nor more law-abiding in their habits, than the people of the stage. And are they not ever ready to hasten to the relief of the afflicted and the needy? They do not ask whether the sufferer be one of their own or a stranger knocking at their gates—to what church he belongs or whether to any church at all—it is enough for them to know that the flag of distress is flying, and instantly their big hearts and free hands are open to relieve.

"Amongst the various wholesale charges of the self-elected censors of the stage, that of intemperance is made to figure very conspicuously. They state that actors are given to excesses in that particular more than any other set of people within the professional range. Such a declaration is almost too absurd to receive my attention; but in this connection let me say only a few words. There is no calling where the demands upon brain and body for faithful performance of regularly set work is so imperative—none where every faculty is more actively employed. Then what a plight would the actor be in, how soon would the firm fabric of the drama's strength topple and fall, if such a charge were true. Let my hearers recall all the dramatic exhibitions they have ever witnessed, and I believe the result will show that not more than one person in every twenty thousand will be able to state that they have seen a play marred through the inebriety of a performer; and if there is one who can recite such an experience, let his memory revert to the many dramatic feasts he has enjoyed wherein all the proprieties have been so clearly and cleanly set before him, that he has gone from the playhouse with a fuller, broader sense of his duties to his friend, his family and his Maker.

"When the efforts of bigoted, seeming-virtuous censors are put forth to pull down the walls of dramatic temples, they are aiming (blindly, I cannot but believe) to destroy one of the most necessary and wholesome elements of intelligent instruction and moral reform, within the reach of civilization. I am not blind to unwholesome features of a parasitical nature that cling about the healthy body-politic of the stage—'as where's that palace whereinto foul things sometimes obtrude not?'—but when I reflect upon the innumerable beauties of the actor's art, and can so readily recall the praiseworthy lives of so many of my brother and sister professionals, some of whom have crossed the river before me, I feel that I have but feebly touched upon the commendable features that are associated with the stage, its history and influence."

MR. AYRES REPLIES.

In THE MIRROR of January 21, last past, two letters were printed in which the writers took exceptions to my marking of Hamlet's "To Be Or Not To Be."

One of the letters was written by a woman that knows little of the amenities of discussion, and nothing of the subject she wrote about. Her name, it would seem, is Louise Thompson.

The other letter was written by a gentleman well-known in the theatre world—Mr. Sheridan Block.

If I haven't replied to Mr. Block before, it has been because THE MIRROR's advertisers have left so little space for matters of this sort.

"There are not only rules, but laws that govern emphasis," says Mr. Block.

This I have heard "many a time and oft," and yet I would not give a fig for all the rules and all the laws I have ever heard of for determining when the emphasis should be placed. These rules and laws, in my judgment, lead awrong as often as they lead aright. For my part, I will none of them.

"The most important parts of speech receive primary emphasis," Mr. Block says.

On the contrary, say I, we often meet with sentences in which the primary emphasis properly falls on the least important word. Here are some examples, the emphatic word being in italics:

It grieves me *sadly*.
It is better *far* as it is.
"Nay, when I have a suit
Wherein I mean to touch your love, *indeed*."
I *myself* will do it.
"My life and education *both* do learn me
How to respect you."
"I here do give thee that with all my *heart*,
Which, but thou hast already, with all my *heart*
I would keep from thee."

It will be perceived that the words "with all my heart" only emphasize the thought; they add nothing to it; hence they, *surely*, cannot be numbered among the most important.

"Each clause in a sentence," Mr. Block continues, "must be considered individually first. Then logically search to find which clause is the most important one, and after that what relation each clause bears to the others. So each word in every clause must be selected as the one that conveys the most important idea—and that word is the emphatic one."

Not so! This archaic, square-and-compass, line-and-plummet proceeding never has and never will make a reader. This is of the school that has brought elocution into disrepute. Two things only are necessary to make an intelligent reader: Comprehension of the thought and perception of the natural in the utterance. To be effective, we must add one thing more: Muscle, brawn, power; otherwise, voice, which by the way, is the thing your nominal, your paraphernalia, your fuss-fury-and-artificiality elocutionist begins with, continues with and ends with.

Mr. Block is evidently a thoughtful reader, but if his thinking is expended in the right direction, then mine is not.

ALFRED AYRES.

THE NEWSDEALERS' ELECTION.

The Newsdealers and Stationers' Association had its annual election last Tuesday night. There were a dozen candidates for the presidency of the Association—which fact speaks volumes for the honor that goes with that office—but the result was quite evidently satisfactory. These officers were elected: President, T. J. McBride; Vice-president, A. Michaelman; Financial Secretary, William H. McKiernan; Corresponding Secretary, J. J. Jackson; Sergeant-at-Arms, Arthur Miller; Board of Trustees, J. G. Welch, H. Gotthelf, Sylvester J. Southwell, and Joseph Brennan. The retiring President is chairman of the board. The annual picnic of the association will be enjoyed on Aug. 29, at Lion Grove.

NOT AVAILABLE.

WEEDSPORT, N. Y., June 27, 1893.

To the Editor of the Dramatic Mirror:

SIR.—A great many hundreds of plays are submitted to managers every year, and with scarcely an exception they are returned, with brief notes bearing in substance the ominous words that head this article.

And the writers are wroth thereat.

During the past month I have received more than two score of letters from indignant "dramatists" who wish me to champion their cause. For some inscrutable reason a majority of these writers believe that they are the victims of a "clique," whose sole purpose in life is to throw aspiring genius in the shade.

Listen to this extract from one of them:

"Friends to whom I have read my play are unanimous in saying that it is equal at least to The Henrietta or The Charity Ball. Yet it was declined by several of the clique-bound New York managers. Won't you please give them a roast in THE MIRROR?"

No I won't.

My wrathful friend is mistaken. There is no clique in New York, not by a large majority. The trouble is that recognized playwriters cannot fill one-tenth of the orders that are sent them. If Bronson Howard could turn out a play each day for the next year he could dispose of them all at his own terms. Doesn't that settle the "clique" bugaboo?

Here is another:

"I have read your brilliant articles in THE DRAMATIC MIRROR, and take the liberty of sending you one of my plays for criticism. It has been refused, though I can't imagine why."

I can.

The "play" contains thirty-one speaking parts, and one of the characters has a fifteen minutes' oration on the evils of intemperance. If the author had not forgotten to enclose a fee, I would have told him that a dozen speaking parts are enough for any play, and that orations are sure to damn any play. Keep your battalions out of the drawing-room, and promptly kill your stump speakers.

Here is still another—I wish I could reproduce the wonderful penmanship as easily as I can the wonderful spelling:

"Them New York managars aint any good. I sent them a drama which I considder first rate as it was played here by home talent who done well. The Chineas and Old Naid was fine and so was the hero who was arrested for killing his friend and married the heroine after the Chineas proved the villian guilty of killing him. Yet they refused it."

Too bad!

Bartley Campbell had better luck when *he* wrote the play.

It is astonishing to note the number and variety of people who write plays. A man who is ignorant of navigation would never apply for the captaincy of an ocean greyhound. Yet, without the least practical knowledge of dramatic construction, he would have the nerve to write a play and submit it to Mr. Palmer. No sensible man would attempt a delicate surgical operation who had never attended lectures nor studied anatomy. Yet he would, without knowing a flat from a float, rashly build a play and wildly rave at its rejection.

I have no patience with these callow writers. Their boundless egotism is simply insufferable. But I am glad to drop a few hints, coined from my own experience, which may help the earnest student. And here they are in brief.

Never attempt to write a play until you know something practical about the stage. You must know the ropes before you can sail the ship.

Whatever else you do, taboo tragedy.

When you have finished your first play, hide it somewhere and begin another. Secrete this when finished and go at number three. Keep this up until you have written at least half a-dozen. It will be better yet if you wait until you have written a dozen. Then hunt up your first play, and I pledge you my word that you will wonder how in creation you could have written such stuff!

Compare the plays that you see. Try to discover wherein one is strong and another weak. Logic is an excellent thing for a dramatist.

Don't send your earlier efforts to the New York managers. They may accept your work, and you may be the next President; one is about as likely as the other. Try some of the repertoire companies of the better class. If your play has any merit you may get a start.

Don't ask a big price for your first play. If you get it put on at all you will be unusually lucky.

Finally, if you can earn a comfortable living in any other way, don't tempt fate by writing plays at all. CHARLES TOWNSEND.

ITHACA'S NEW THEATRE.

The new Lyceum Theatre at Ithaca, N. Y., will be completed in October. Manager M. W. Gutstadt is booking rapidly, yet carefully, for the season. He is determined to secure only the best attractions. Ithaca's population is 15,000, and Cornell University, which is situated there, has 2,500 students. It is a good theatrical town. The Lyceum, it is promised, will be a beautiful house, with every improvement in modern theatre construction.

NOTES AND QUERIES.

J. T. H., Mamaroneck, N. Y.: When did Rose Coghlan make her first appearance in Joan? Did she ever play that character ten years ago in Detroit? Who wrote the piece?

At Wallack's Theatre (now Palmer's) on Thursday, April 7, 1885, Miss Coghlan first played the title-role in Our Joan. The play was dramatized by Herman Merivale and Cecil Dale from William Black's novel, "A Princess of Thule."

L. S. H., Buffalo.—Will Sarah Bernhardt make an American tour next season?

No.

DENT, Richmond, Va.—Did James O'Neill ever play The Passion Play in New York? Was the version in which he acted original?

No. He rehearsed for the New York production, but it did not take place. The version used in San Francisco was translated from the Ober-Ammergau play by Salmi Morse.

R. H. RIDDICK, New York: Will you inform me who originated or first played the part of Hazel in Hazel Kirke?

The part was originated by Effie Ellsler, who is still starring in it with C. W. Couldock, the original Dunstan Kirke.

DRAMATIC READER, Boston: In order to be fitted to sing in chorus of a comic opera, is it required of one to be able to read notes at sight, or is just a good voice and an ear for music all that is required?

A good, true voice and correct musical ear are the first requisites. Ability to read vocal music at sight is not absolutely necessary, but good readers are always picked out in preference. The pay varies, and depends chiefly upon the amount of experience and repertoire. This information is furnished by Marks and Norman, the musical agents.

TO THE WORLD'S FAIR VIA B. & O.

GOING VIA WASHINGTON AND RETURNING VIA NIAGARA FALLS.

The Baltimore and Ohio Railroad has placed on sale at its offices throughout the East excursion tickets to Chicago, good going via Washington and returning via Niagara Falls, with the privilege of stop-over at each point. These tickets are valid for return journey until November 15th, and are not restricted to certain trains, but are good on all B. & O. trains, and permit holders to travel via Pittsburg or via Grafton. By either route passengers cross the Allegheny mountains, 3,000 feet above the sea level, amid the most picturesque scenery in America. Sleeping car accommodations may be reserved in advance upon application to nearest B. & O. ticket office. ***

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To all Northern and Eastern seaside, lakeside, and mountain resorts, to Deer Park and Oakland, the Virginia Springs, Niagara Falls, Luray Caverns, Gettysburg, and to all other points where people gather in search of health and pleasure, are now on sale at all Baltimore and Ohio ticket offices at greatly reduced rates. These tickets will be sold from June 1 to September 30, and are valid for return passage until October 31. Before selecting your route or resort consult B. & O. Summer excursion book in which shortest routes and lowest rates via "Picturesque B. & O." to all resorts are given from points on that road east of the Ohio River; profusely and artistically illustrated. This book can be procured free of charge upon personal application to ticket agents, B. & O. R. R. Co., or you can have it mailed to you by sending name and address with 10 cents in stamps to Chas. O. Scull, Gen'l Passenger Agent, Baltimore, Md. ***

A BRIEF ARGUMENT.

The successful men of this country are the men who give personal attention to their business, not the individuals who entrust their interests to irresponsible subordinates. The men who control the appended theatres are men who live on the ground and personally attend to every detail. They individually look after their own interests as well as the interests of those combinations playing with them. They consider the interests identical. There is nothing perfunctory about their methods. They work with earnestness and they work hard. They are successful because they do not leave their theatres to run themselves, or in the charge of treasurers. Isn't it then to your advantage to book with them? There can be no room for divided opinion on this subject. For time in all the following houses address

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FOREIGN NOTES.

Zola's Nana is to be revived in Paris.

Several French theatres have reduced their prices of admission, and enjoy a corresponding increase of patronage.

The Hardie-Von Leer company, playing On the Frontier, lost all its scenery and properties recently by the burning of a theatre in Sheffield, Eng.

The Comédie-Française company appeared at Windsor before Queen Victoria last Tuesday evening.

London managers still complain of the injury suffered by legitimate theatrical performances from the music hall craze. With a very few exceptions the London theatres have had a bad season.

In a bicycle race in Paris organized for actors, on June 15, M. Numa of the Palais-Royal won. M. Fordyce of the Opera was second, and M. Radge of the Chateau d'Eau was third. Mlle. de Saint Sauveur won the ladies' race, with Mlle. Debats of the Nouveautés second and Mlle. Dupré third.

At Horitz, Bohemia, the Passion Play was first performed last Tuesday. The theatre holds but 1,500 persons, and was shown to be entirely inadequate to accommodate the crowd, there being many tourists gathered for the event. The introductory production is called The Creation of the World. The leading events set forth in the Old and New Testaments are represented by tableaux leading up to the entry of Christ into Jerusalem. The music of this part is by Haydn. The Passion Play proper follows, with a climax of the Hallelujah chorus from The Messiah, sung by all the actors. The performers number 400, and are all natives. A schoolmaster plays the part of Christ, and a laborer's wife personates Mary. Although the singers are without musical training, their work is quite effective. The presentation shows less originality than that at Oberammergau.

Michel Carre and Paul Hugonnet's new piece, L'Hote, is attracting attention in Paris. The guest suggested by the title is a Prussian spy who abuses the hospitality of an unsuspecting gamekeeper and wins his daughter's affection, meantime pretending to be a botanist. Suspicion falls upon him, and compromising papers found upon him seal his doom. The gamekeeper and his friends plan to shoot the spy, while the girl who loves him tries to effect his escape. He leaps from a window, but is shot; and the daughter, finding out his true character, permits patriotism to overcome her love. The last act is full of action, and saves the piece, which is otherwise tame.

A new mimodrame, or wordless play—the third now running in that city—is presented at the Folies. It is called Jean Maveux. It is a love story, in which the title character, after following the fortunes of the woman he loves, saves her honor but kills her in a fit of jealousy. The action includes a scene in one of the lowest types of dancing saloons. A number of painted and brazen-faced women take part, and society seems to study the spectacle with interest.

[*Received too late for classification.*]

DENVER.

The opera season closed at the Broadway Sunday night, June 25, in complete failure brought on by lack of appreciation on the part of a discriminating public. The venturesome men who were behind the scheme thought it better to shut up shop than to continue to lose money at the rate it was doing. The manager told me that about $10,000 had been sunk in the two weeks. The people engaged are said to have been liberally treated under the circumstances. They were paid their fares back to New York, and received something besides. Most of them have gone at this writing. The chief cause of the disastrous result was the very poor impression the co. made in Indiana, the opening opera. Nobody after that took any interest in what the co. did. Dorothy was really well given with Mrs. Soorino in the cast, but even she couldn't pull the concern out of the hole it had gotten into. The house will remain closed for the rest of the Summer.

Joe Newman's benefit at the Tabor netted him about $600. The house was packed with as friendly an audience as ever assembled for so worthy a cause. The programme was the best ever gotten up for a benefit in Denver. Mr. Newman will open with the Patti Rosa co. in August. Miss Patti attended the benefit, looking very well, indeed.

That very excellent co. over at Elitch's, the Norcross co., presented Hoop of Gold week of 26-1, and the piece showed the co's. versatility. The management should continue the comedies they started with. In them, Nancy and Co. and Our Regiment, the impressions made were very favorable. The Garden is looking fine, and the patronage has been large since the opening.

At the People's the prices have been still further lowered. Mr. Meldon, the leading man, did some clever change work in Escaped from Sing Sing during the presentation of that play last week.

Richard Mansfield closed his engagement at the Tabor 1, after a week of large business. He is about the only one who could fill the house for a week in sizzling weather, and is really a great actor in some roles, notwithstanding his eccentricities. His usual repertoire was given. The support was excellent in everything done. House closed for two weeks. Bobby Gaylor 17-22.

At Manhattan Pirates of Penzance was given to good business. Something new in the light opera line would be a treat, however, and I suppose the co. will get around to it after a while. It is a very good organization.

Miss Courtenay, a member of the late opera co. at the Broadway, will probably remain in Denver.

Atwood Benton has had two offers to go on the road next season ahead of opera cos. That will probably be his business hereafter.

The Tabor Opera House building was included in a levy made by Eastern parties on an attachment against H. A. W. Tabor, the Tabor Amusement Co., and others. W. P. PEABODY.

DATES AHEAD.

Received too late for classification.

AFRICA (Rich, Harris and Thatcher, mgrs.): Sacramento, Cal., July 3, 4, Portland, Ore., 6-8, Seattle, Wash., 10-12, Tacoma 13-15.

O'DOWD'S NEIGHBORS: San Francisco, Cal., July 1-8.

LETTER TO THE EDITOR.

ADDITIONS TO COLONEL BROWN'S LIST.

LONG BRANCH, June 30, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In last week's MIRROR you have a list of plays that have been performed more than one hundred consecutive times in America. I should like to add to this list Pinafore and Patience, both of which ran more than one hundred nights at the Standard Theatre in New York city.

Yours truly, FRANK E. HENDERSON.

Take Bromo-Seltzer for insomnia
Before retiring—trial bottle 10c.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Appleton, Geo. J.
Anderson, W. C.
Atheiston, Edith
Atherton, Douglas
Alexander, Sigmund B.
Alter, Lottie
Amory, Jack
Barrett, Jas. F.
Bowes, W. J.
Barrett, Joe
Bennett, C. Hugh
Blake, Robert
Butler, Mrs. Chas.
Bowers, M. C.
Brady, W. A.
Buckley, Ed.
Buckner, J. M.
Bertram and Willard
Boyd, J. Scott
Bindley, Florence
Bateman, Victory
Bates, Wilbur M.
Bell, Digby
Bowman, Fanny
Cautley, Lawrence
Clemen u. Clay
Campbell, Charles
Clark, Charles
Canning, Effie
Coghlan, Rose
Chase, Hettie B.
Carlyle, Francis
Calvers, Louise
Crissie, Ed
Claxton, Kate
Connelly, Ed. J.
Davis, J. H.
Devereaux, Marga't
Day, Miss J. Flows
Day, Wildred
Dodd, Henry S.
De Shield, Howard
Douglas, Byron
Dodson, Benj. F.
Deacon, Viola
Elliot, Arthur
Edwards, Emelie
Earl, Graham
Egan, Renee
Frost & Fanshawe
Fitzpatrick, J. H.
Field, Al. G.
Fawcett, Annie C.
Fulford, Robert
Fort, James
Forest, John
Farrance, Lulu
Fleming, Mr.
Granger, Maud
Gilman, Carolata
Graham, Fred. C.
Graves, Gennie
Grismer, J. R.
Gill, William
Grau, J.
Grau Opera Co.
Graham, Chas. E.
Gryce, Sam
Grinnell, Benj. F.
Hudson, Wilbur E.
Herbert, J. W.
Harris, Evan
Hayes, J. F.
Henley, E. J.
Hawley, Frank V.
Hooper, H. Brook
Hubbard, Jeanette
Hasbow, Miss Lou
Hamilton, Mary W.
Hadley, Lilian
Hanford, Edwin
Hayden, Wm. R.
Hacker, P. M.
Hoey, Wm.
Haines, Nat
Harrison, Duncan B.
Irving, Philip H.
James, O. P.
Johnson, Carroll
James, Louis
Johnson, D.
Johnstone, Barry
Johnston, Harold
Johnston, G. D.
Jessell, Joseph A.
King, Pursie M.
Kearney, Alexander
Kingdon, Dorothy
Knyvett, Ferrers
Kendall, Kath. E.
Kotting, Wilhelmina
Kent, Charles
Lansing, Nina
Lamont, Carrie
Lynch, Martin A.
Lamb, Walter J.
Lorraine, Lena
Landers, Ben.
Loftus, Walter
Lane, J. H.
Marsh, Frederick
Moss, Walter S.
Morton, W. H.
Murphill, J. D.
Mayo, Ed. F.
Melrose, Ada
Magnus, Julian
Murphy, Joseph
Morton, Eddie
Martin, H. J.
Marks, Hugo
Mgr. Rich. Golden
Mgr. Rose Coghlan
Melbourne, Clifford
Murray, Edgar
McDonough, Mr.
McFadden, E. E.
Mestayer, W. A.
McMillan, Lida
Melbourne, Lillian
McCormick, J. B.
McEwen, W. W.
Mardeli, A.
Mealey, Joseph
Martens, Carl
McHenry, Nellie
Naylor, Frank A.
Newell, Willard
Newell Brothers
Oppermann, Frank
Packard, Dan
Polk, J. B.
Pierson, Henry
Pixley, Annie
Pease, Sydney T.
Pond, Walter
Paul, Oliver
Putnam, Georgie
Porter, Lulu
Rice and Barton
Robson, May
Russell, O. D.
Rice, Charles E.
Rice, John C.
Rowland, Edward
Ripley, George W.
Rowley, J. H.
Reed, H. E.
Rankin, Phyllis
Reeves, H. M.
Russell, Laura J.
Randall, Jessa
Rober, Katherine
Reilly, Jas. A.
Russell, Ada
Stevens, W. T.
Sloane, W. H.
Shaw, Alice J.
Scott, R. L.
Symms, W. C.
Shepard Bros.
Schwartz, Fred
Staley, John F.
Streator, M. B.
Stoffer, Josie
Siddons, Mrs. Scott
Stevenson, C. A.
Tanner, Cora
Towle, Geo. W.
Tresidder, Myrtle
Thorpe, Courtenay
Taylor, Bessie
Van Dorren, Cecile
Varney, R. W.
Van Riper, John T.
Walcott, Florence
Washburn, Clara
Wakefield, F. H.
Westfall, Arthur W.
Woodall, Walter B.

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